Hal Leonard Guitar

RECORDED VERSIONS™

With Notes & Tab

AUTHENTIC RECORD TRANSCRIPTIONS by FRED SOKOLOW

# ELVIS PRESLEY

Hal Leonard Guitar

RECORDED VERSIONS™

With Notes & Tab

**AUTHENTIC RECORD TRANSCRIPTIONS by FRED SOKOLOW**

# ELVIS PRESLEY

**Transcribed and Edited by FRED SOKOLOW**

HAL LEONARD PUBLISHING CORPORATION

**Home Office:** 960 East Mark Street Winona, MN 55987

**National Sales Office:** 8112 West Bluemound Road Milwaukee, WI 53213

Copyright © 1988 by HAL LEONARD PUBLISHING CORPORATION
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

# CONTENTS


Tablature Guide . . . . . 4

Introduction — ELVIS: THE ROOTS OF ROCK GUITAR —
Scotty Moore, Hank Garland & James Burton . . . . . 8

A BIG HUNK O' LOVE — Hank Garland . . . . . 92

BLUE SUEDE SHOES — Scotty Moore . . . . . 62

SEE SEE RIDER (aka C. C. RIDER) — James Burton . . . . . 104

(You're The) DEVIL IN DISGUISE — Scotty Moore . . . . . 100

HARD HEADED WOMAN — Scotty Moore . . . . . 85

HEARTBREAK HOTEL — Scotty Moore . . . . . 50
James Burton . . . . . 53

HOUND DOG — Scotty Moore . . . . . 68

I DON'T CARE IF THE SUN DON'T SHINE — Scotty Moore . . . . . 28

I NEED YOUR LOVE TONIGHT — Hank Garland . . . . . 88

JAILHOUSE ROCK — Scotty Moore . . . . . 81

JUST BECAUSE — Scotty Moore . . . . . 33

LITTLE SISTER — Hank Garland . . . . . 96

MILK COW BLUES BOOGIE — Scotty Moore . . . . . 39

MY BABY LEFT ME — Scotty Moore . . . . . 55
James Burton . . . . . 59

MYSTERY TRAIN — Scotty Moore . . . . . 45

READY TEDDY — Scotty Moore . . . . . 77

THAT'S ALL RIGHT, MAMA (aka THAT'S ALL RIGHT) — Scotty Moore . . . . . 18
James Burton . . . . . 23

TOO MUCH — Scotty Moore . . . . . 74

Discography . . . . . 109

# ARTIST CONTENTS


## JAMES BURTON

HEARTBREAK HOTEL . . . . . 53

MY BABY LEFT ME . . . . . 59

SEE SEE RIDER (aka C. C. RIDER) . . . . . 104

THAT'S ALL RIGHT, MAMA (aka THAT'S ALL RIGHT) . . . . . 23

## HANK GARLAND

A BIG HUNK O' LOVE . . . . . 92

I NEED YOUR LOVE TONIGHT . . . . . 88

LITTLE SISTER . . . . . 96

## SCOTTY MOORE

BLUE SUEDE SHOES . . . . . 62

(You're The) DEVIL IN DISGUISE . . . . . 100

HARD HEADED WOMAN . . . . . 85

HEARTBREAK HOTEL . . . . . 50

HOUND DOG . . . . . 68

I DON'T CARE IF THE SUN DON'T SHINE . . . . . 28

JAILHOUSE ROCK . . . . . 81

JUST BECAUSE . . . . . 33

MILK COW BLUES BOOGIE . . . . . 39

MY BABY LEFT ME . . . . . 55

MYSTERY TRAIN . . . . . 45

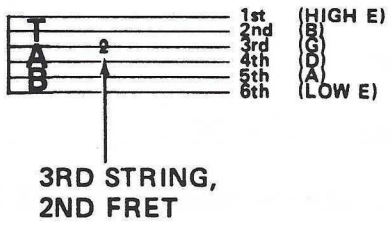
READY TEDDY . . . . . 77

THAT'S ALL RIGHT, MAMA (aka THAT'S ALL RIGHT) . . . . . 18

TOO MUCH . . . . . 74

# TABLATURE GUIDE

The songs in this collection include the vocal line, lyrics, chords and transcribed lead guitar (backup and solos). In addition, a line of tablature is given directly below the notated guitar part to indicate where the notes are to be played. In the tablature example below, each line represents a single string—beginning with the top line 1st string down to the bottom line 6th string. Numbers placed on the lines give the fret number.



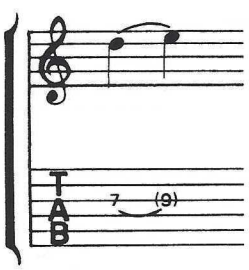

3RD STRING,
2ND FRET

# NOTATION

There are several types of symbols found in the solos and rhythm guitar parts which represent various playing techniques. The following is an explanation of their meaning.

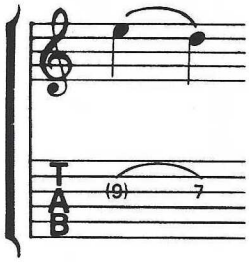
**Choke** — A slur mark below a number means that a lower note is fretted and choked or stretched up to the notated pitch. Place your finger on the fret indicated by the first number in the TAB line. Bend up to the pitch of the connected number to the right.

Example: play 7th fret, 3rd string D, bend up to E.



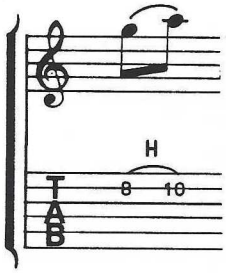
If the parentheses are on the *first* of two numbers tied by a slur, it means that the note is picked in choked position and "let down" to normal position.

Example: play 7th fret, 3rd string D choked up to E, release back to D.

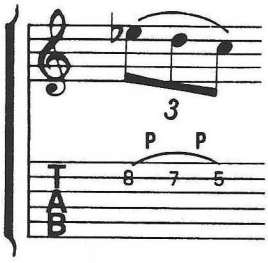



**Hammer-on and pull-off** — The slur mark is used to indicate a hammer-on or pull-off.

Example: play 8th fret, 2nd string G, hammer-on to 10th fret, 2nd string A.

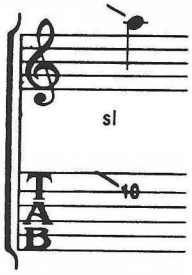



Example: play 8th fret, 3rd string E♭, pull off to 7th fret D, then to 5th fret C.

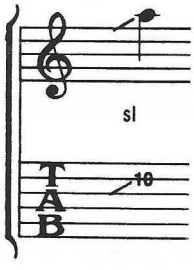



**Slide** — There are four possible slides. The type of slide depends on the location and direction of the line to the notehead. Slide up to the note or down to the note by one fret when the line precedes the note. A line following the note indicates a slide up or down after the note has been played.

Example: play 11th fret, 2nd string A♯ and slide down to 10th fret A.

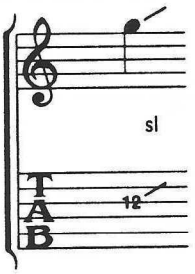



Example: play 9th fret, 2nd string A♭, and slide up to 10th fret A.

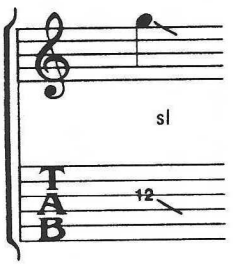


The slide after a note has been played does not end on a specific pitch. Begin lifting your finger after sliding two frets so that the string is eventually muted.

Example: play 12th fret, 3rd string G and slide up.

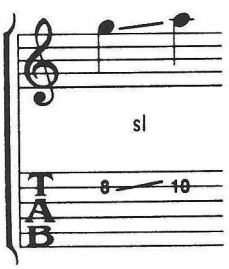



Example: play 12th fret, 3rd string G and slide down.

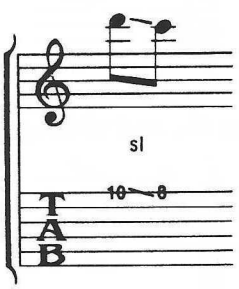



Slide to a specific note — A line connecting two notes indicates a slide from the first to the second note.

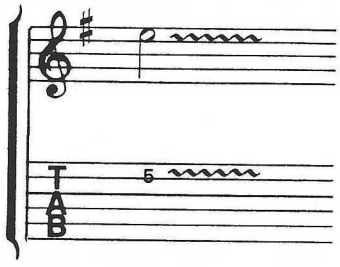
Example: play 8th fret, 2nd string G and slide up to 10th fret A.



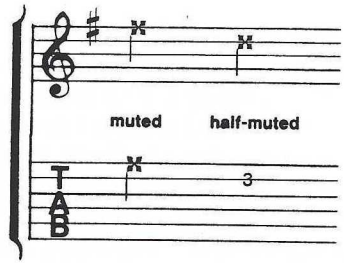

Example: play 10th fret, 1st string D and slide down to 8th fret C.



**Shake** — Make a sustaining tremolo effect by shaking the hand, from the wrist, while fretting a note.




**Muted And Half-Muted Strings** — Mute a string by touching it with the left hand, but not fretting it, to deaden the sound. The pitch of the half-muted string is slightly audible, so a specific fret position is indicated.



# ELVIS: THE ROOTS OF ROCK GUITAR (AN INTRODUCTION)

## SCOTTY MOORE, HANK GARLAND AND JAMES BURTON

The guitar solos in this book charted the course for rock and roll guitar. . . not only because they were so widely heard, but because they were played by extraordinary lead guitarists on the cutting edge of rockabilly, country and pop. These instrumentalists combined different styles of music, broke new ground and helped make the electric guitar the main soloing voice in rock and roll.

Volumes have been written about Elvis Presley's influence: He brought the elements together to create the prototype rock band and made this new pop music form the chief musical preoccupation of the young. He made the guitar America's number one household musical instrument. And he broke down some barriers between black and white musical styles.

Bill Haley and His Comets had the first rock smash hit with *ROCK AROUND THE CLOCK,* and a comparison of Bill Haley's and Elvis' sound reveals some of Presley's strength. Haley's band sound combined western swing and urban R&B á la Louis Jordan (one of Chuck Berry's main influences). Elvis' musical roots were earthier: on the "hillbilly" side, he derived more from grittier country artists like Hank Snow and the bluegrass king, Bill Monroe; and country blues artists like "Big Boy" Arthur Crudup (writer of Elvis' first record, *THAT'S ALL RIGHT*) influenced Elvis more than the jazzier, uptown R&B acts.

On Elvis' earlier Sun Record sessions (recorded in 1954 and '55 in the Memphis Sun studio), he sang and played rhythm acoustic guitar while Bill Black played upright bass and Scotty Moore played lead electric guitar (a gold Gibson ES-295 hollowbody). After a few sessions, D.J. Fontana was added on drums, and a basic rock format was set which would be widely imitated for decades: singer, rhythm guitar, lead guitar, bass and drums. The Sun sessions pointed the way for rock in general and for lead guitarists in particular: Jimmy Page said that Scotty Moore's playing on *BABY, LET'S PLAY HOUSE* inspired him to take up guitar. For years, Keith Richards, while on tour with the Rolling Stones, always carried with him a sound system and tape of the Sun sessions for inspiration. For generations of guitarists, Elvis' records have been the blueprint and the source.

## SCOTTY MOORE

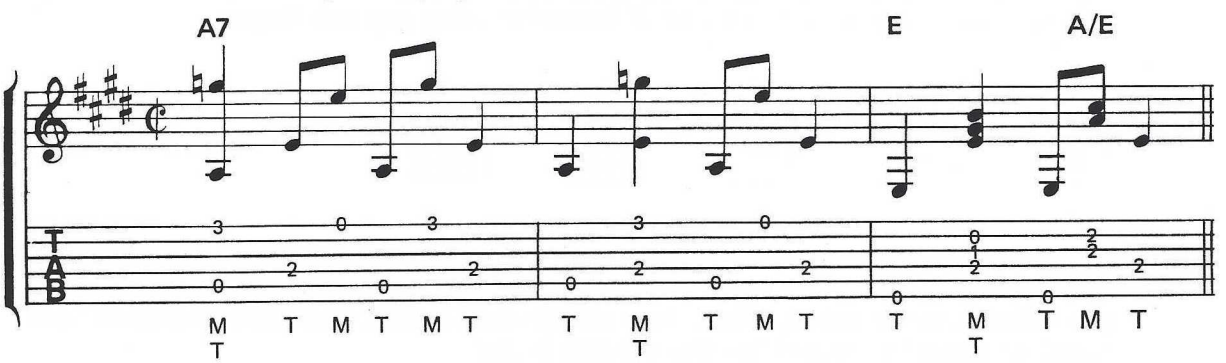
Scotty Moore is the seminal rockabilly guitarist and one of the three or four artists who "invented" rock guitar. He was born in Humbolt, Tennessee eighty miles from Memphis, and started playing guitar at the age of eight. His father and three brothers played country and bluegrass music for fun. At the age of 21, Moore and his neighbor, Bill Black, had a group called the Starlight Wranglers which played in Memphis honky-tonks. They played mostly country with some pop and R&B thrown in — anything that would get the folks dancing and sell beer. Moore knew Sun Records' producer, Sam Phillips, and the two had often discussed Phillips' idea of finding a white singer who could deliver black music and make it accessible to white audiences.

In 1954, Phillips introduced Presley to Moore and Black, and the three spent months experimenting at Sun studios before they came up with the combination of hillbilly and R&B for which they were looking. Because they were only a trio, Moore had unprecedented freedom. For the first time in his life, he was able to mix up all the guitar styles he knew: fingerpicking blues guitar, the slicker, up-the-neck jazzier fingerpicking of Merle Travis and Chet Atkins, the single-note electric soloing of Les Paul, Tal Farlow and any other jazz guitarists Moore might have heard; the jazzy electric western swing guitarists and single-note electric blues artists like B.B. King and T-Bone Walker. All these influences can be heard in Moore's solos.

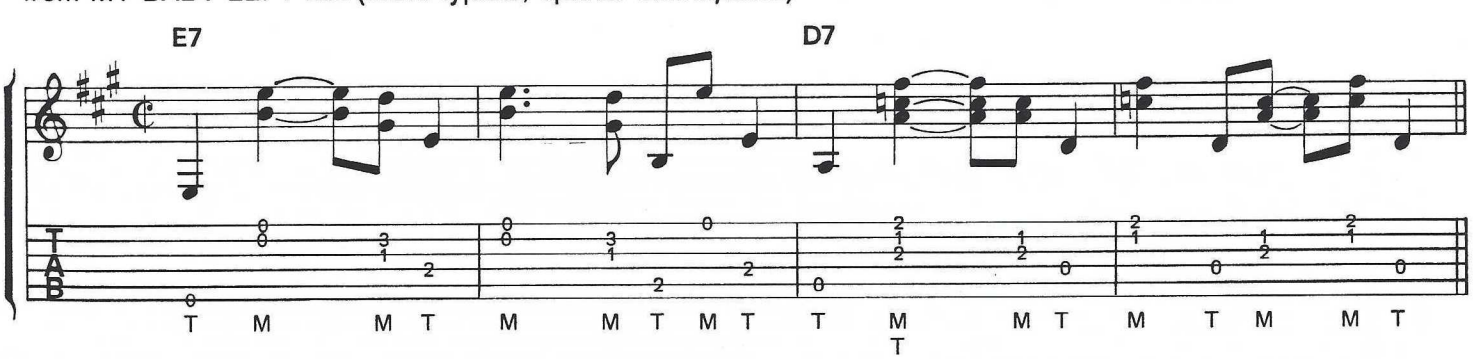
## BLUES FINGERPICKING

On the Sun sessions, Moore's solos and backup have that light, breezy fingerpicking sound most of the rockabilly guitarists achieved by playing with a flatpick and using the middle finger to pick upward on treble strings. With this set-up, a guitarist can switch instantly from fingerpicking to B.B. King-style single-note soloing. Sometimes (as in *MYSTERY TRAIN*) Moore played the continuous, thumping thumb/bass notes typical of Travis, Atkins and the Mississippi Delta blues players like Mississippi John Hurt, Son House and Skip James. More often, his thumb/bass notes were sparse and irregular. Compare the two styles below:

from *MYSTERY TRAIN* (thumb plays a bass note on every beat)



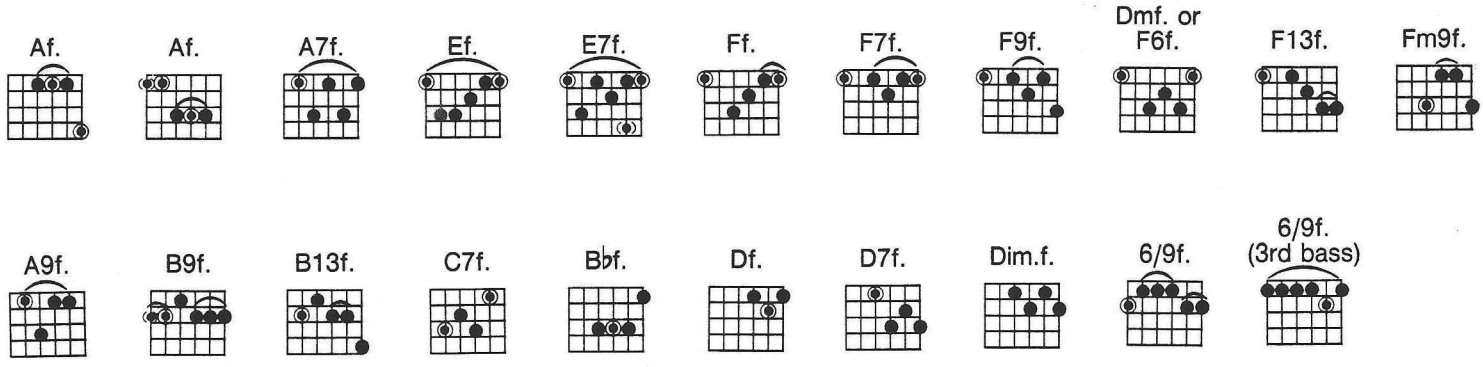

from *MY BABY LEFT ME* (more typical, sparse thumb/bass)



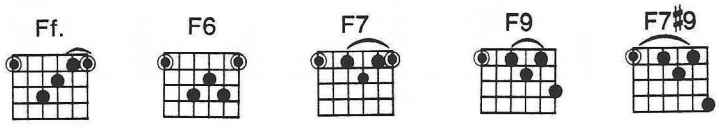
## FINGERPICKING WITH MOVEABLE CHORDS

On *MYSTERY TRAIN, THAT'S ALL RIGHT, MILK COW BLUES BOOGIE, JUST BECAUSE* and *I DON'T CARE IF THE SUN DON'T SHINE* (the Sun session tunes included in this book) and in *MY BABY LEFT ME* (an early RCA tune), Moore fingerpicked up the neck, using Atkins/Travis-style moveable chord formations like these:

1. Dots in parentheses are optional notes.
2. "f." means "formation."
3. Some of the chords require you to reach the left thumb over the neck to fret the 6th string.
4. The roots of the chord formations are circled.



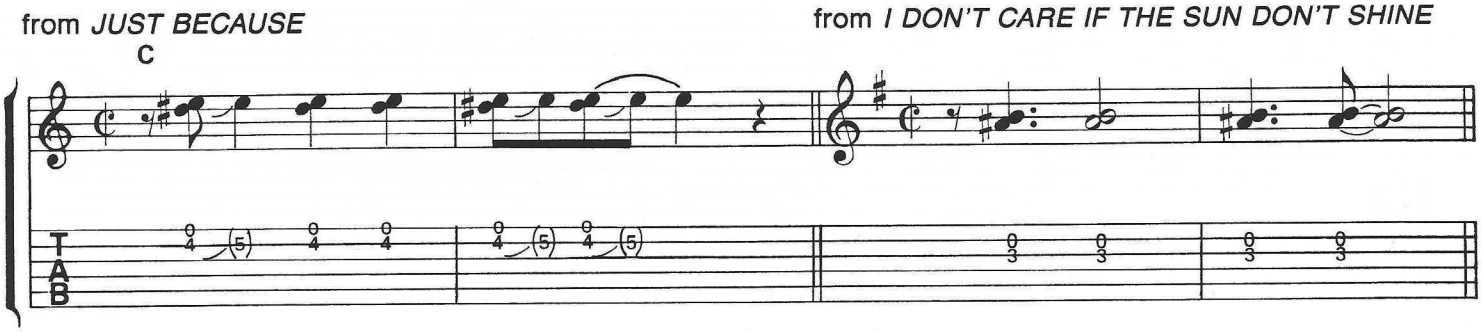

Look at the above-mentioned tunes to see how Moore used these chord formations in his fingerpicking. In up-the-neck finger-picking, the soloist finds melodies within the moveable chord forms, or plays melodic variations by adding bluesy or jazzy notes to the familiar formations (such as 6th, 9ths, flatted sevenths, flatted thirds, etc.). For example, here are some ways to vary an *F formation* using just one finger:




Moore's fingerpicked solos in the Sun session tunes are bluesy and stylized. Unlike Atkins and Travis, who often played precise melodies, Moore (in a country/blues tradition) often alluded to the melody briefly, then ad-libbed on a ninth, dominant seventh or sixth chord, or played a stylized lick like the one below.

## THE MINOR SECOND LICK

This is a typical rockabilly lick in which you pair a melody note with the note a half-step below it; this gives you a bluesy discord:



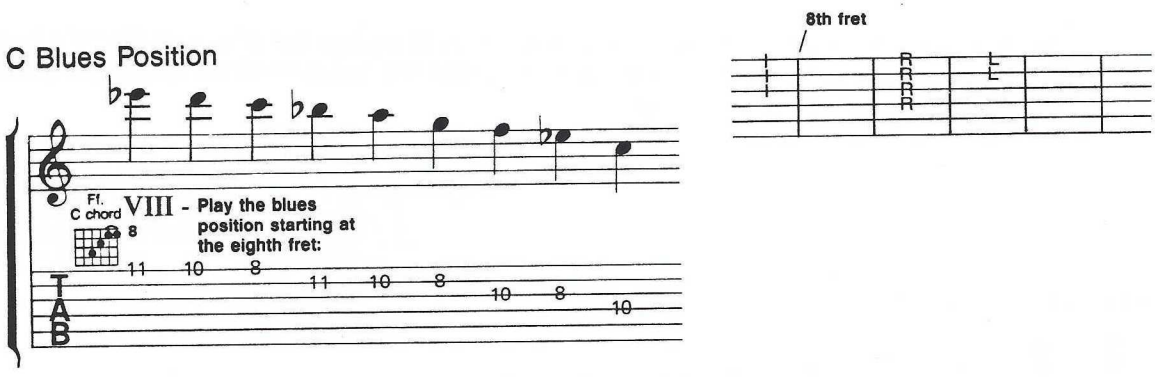
# SOLOING IN THE BLUES POSITIONS

Toward the end of 1955, RCA bought Elvis' contract with Sun Records from Sam Phillips for $35,000. Chet Atkins produced the string of RCA Elvis hits that followed; so Moore's new producer (and sometimes rhythm guitarist) was one of his boyhood guitar heroes.

Moore has said that the Sun sessions were very improvisational and everything he played was ad-lib. With the move to RCA, Moore's backup playing became less spontaneous; he tended to find a backup pattern and stick to it throughout a tune. He also fingerpicked less, and played more single-note blues licks in the style popularized by B.B. King and T-Bone Walker.

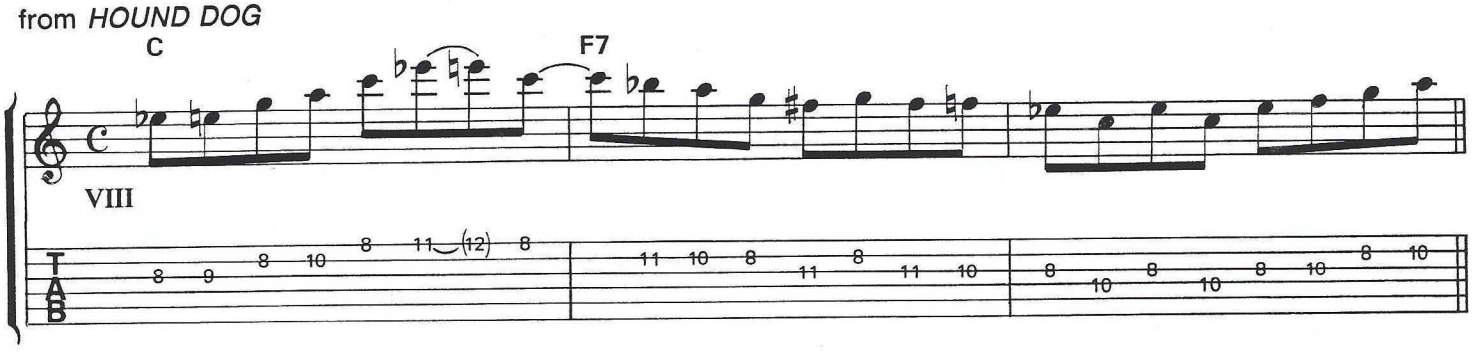
Most of his blues licks are based on this blues scale/position, which relates to the F formation (play the F formation to get your left hand in position for this blues scale):

C Blues Position

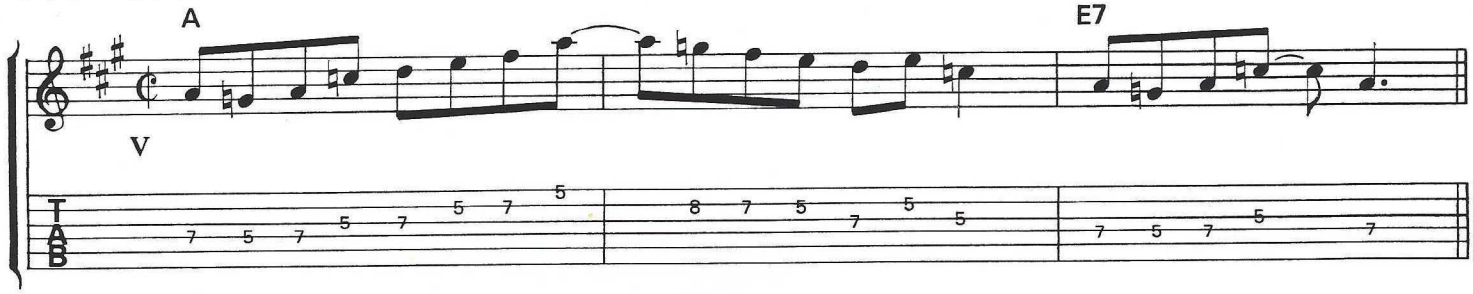



Here are some typical blues position-based passages from Moore's playing:

from *HOUND DOG*

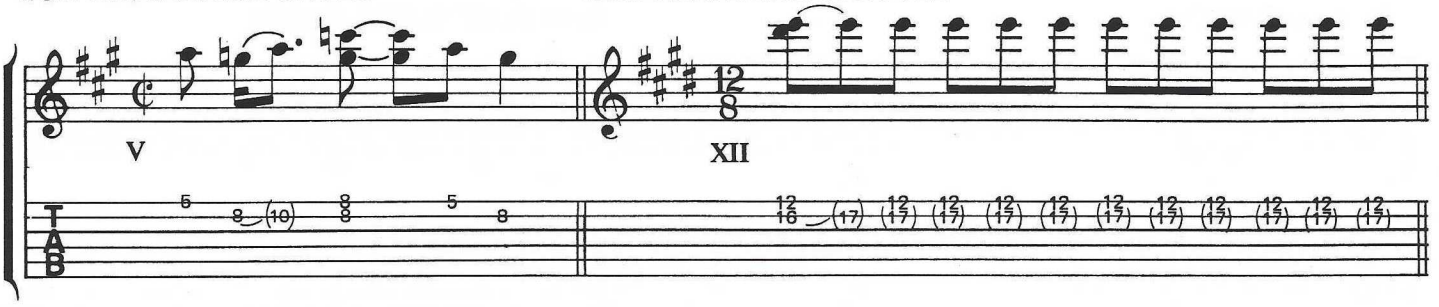



from *BLUE SUEDE SHOES*

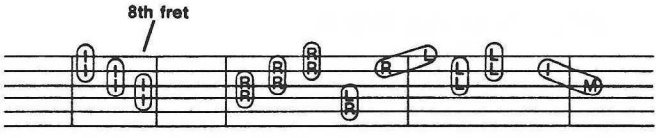


Sometimes, while in the blues position, Moore played "unison bends": He picked the 2nd string and bent or choked it with his left hand to the same note he was playing on the 1st string. This is a technique popularized by Chuck Berry and, before him, Charlie Christian; it has a bluesy, discordant sound similar to the *minor second lick:*

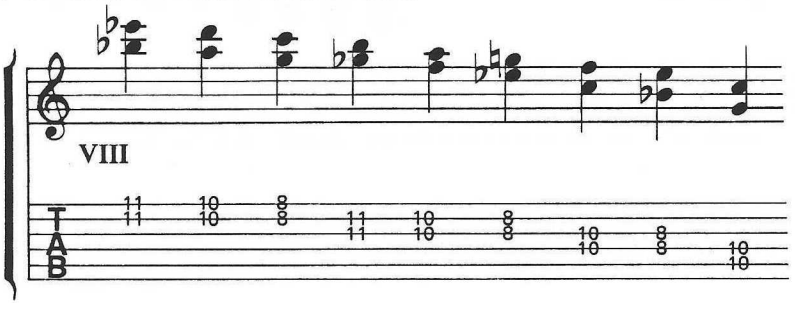
from *BLUE SUEDE SHOES* from *HEARTBREAK HOTEL*



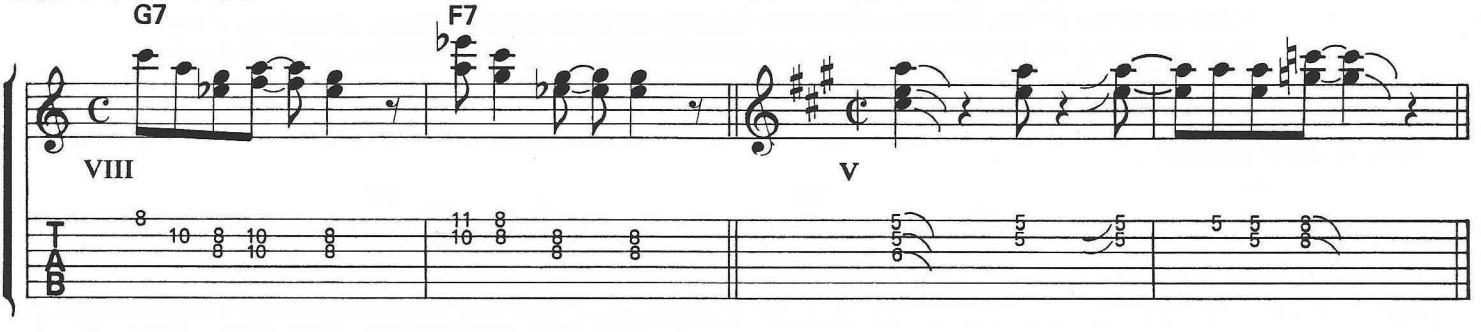

While playing in the blues position, Moore often took a page out of Chuck Berry's book and played double-note licks. Here's how to adapt the blues position to double-notes, followed by some sample soloing:




C Blues Position double-notes



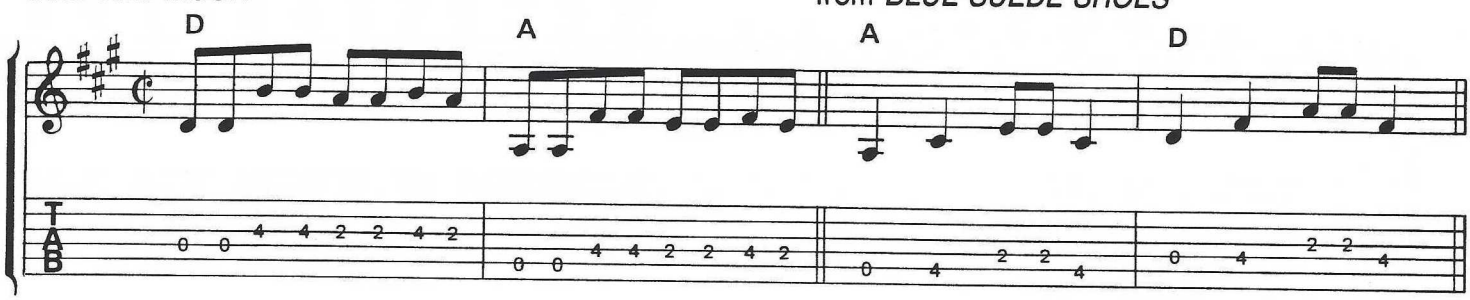

from *HOUND DOG* from *BLUE SUEDE SHOES*



## BOOGIE-WOOGIE BASS LINES

On many of the RCA recordings, Moore played boogie-woogie bass lines. Usually they were backup patterns, but they occasionally appeared in solos. They became a standard rockabilly guitar sound. There are examples in *JAILHOUSE ROCK, TOO MUCH, BLUE SUEDE SHOES* and *HARD HEADED WOMAN*:

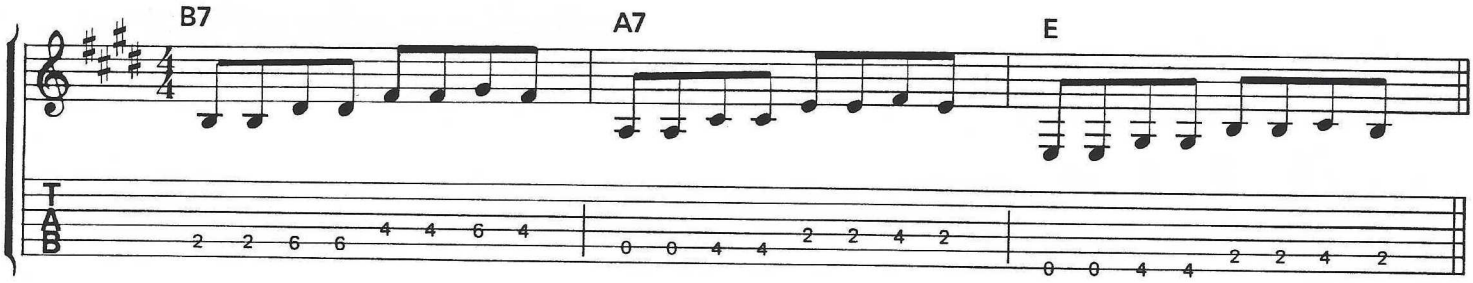
from *TOO MUCH*




from *BLUE SUEDE SHOES*



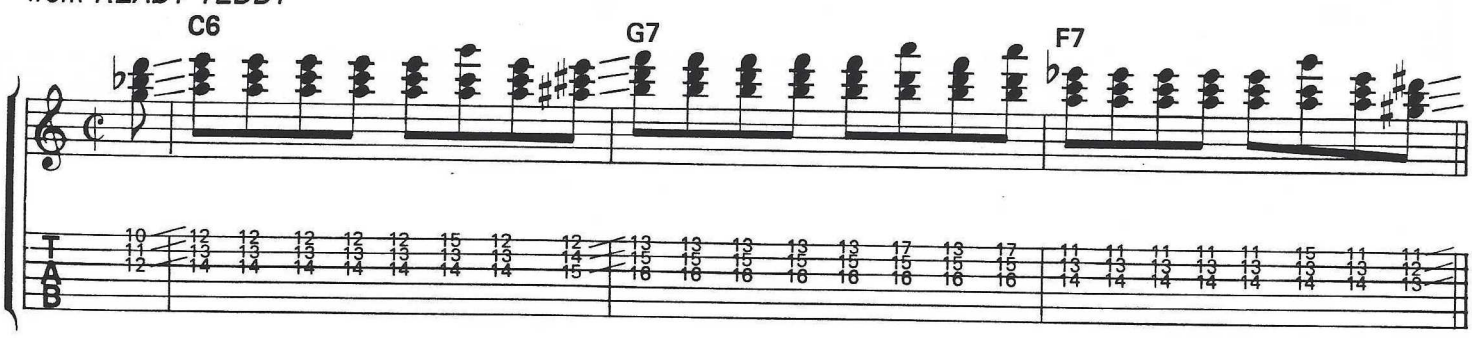

from *JAILHOUSE ROCK*




## PIANISTIC TRIADS AND DOUBLE/NOTE SOLOS

In some of his solos, Moore strummed double- or triple-note clusters, almost as if he were imitating the boogie-woogie piano-pounding styles of Fats Domino, Little Richard or his fellow Sun recording artist, Jerry Lee Lewis:

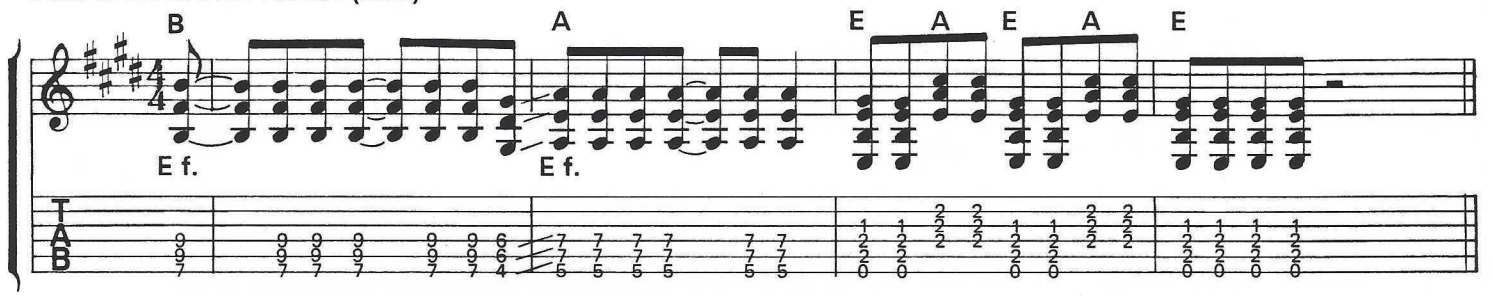
from *READY TEDDY*



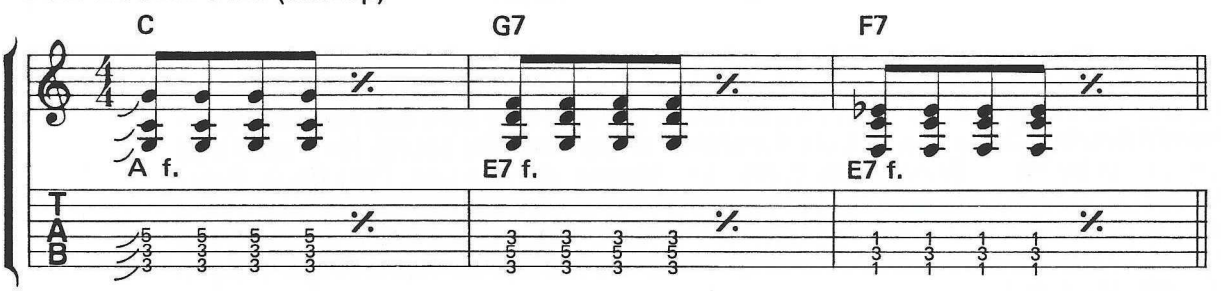
# POWER CHORDS AND CHOP CHORDS

In solos and backup, Moore often strummed first-position or moveable chords, playing all downstrokes, in a style that would later be called "power chording":

from *JAILHOUSE ROCK* (solo)



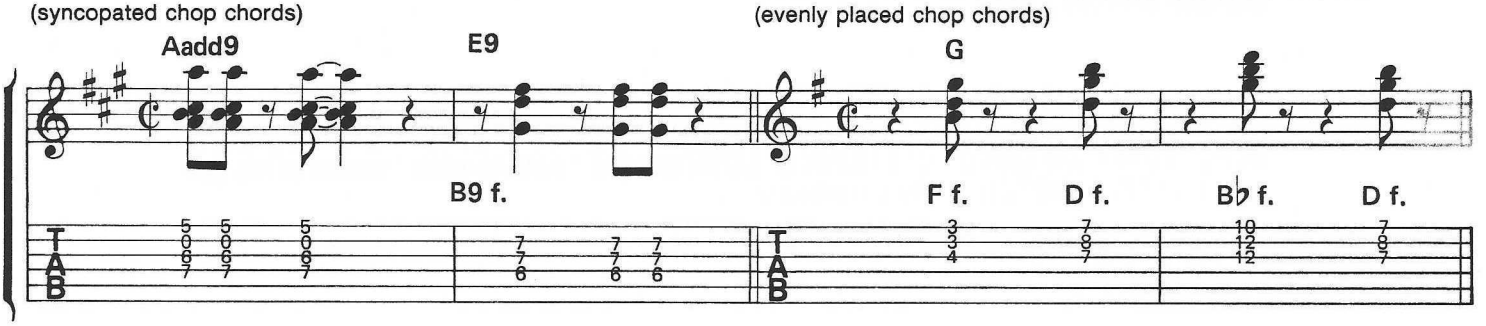

from *HOUND DOG* (backup)




He also played staccato "chop chords" to push the rhythm. Sometimes these were syncopated; other times they were evenly placed on the second and fourth beats of a measure, like a snare drum or like mandolin chops in a bluegrass band. Either way, he strummed the chord, then damped or muted it by lifting the fretting fingers slightly so that they touched the strings, but did not depress them against the fretboard.

from *BLUE SUEDE SHOES*
(syncopated chop chords)

from *I DON'T CARE IF THE SUN DON'T SHINE*
(evenly placed chop chords)




Scotty Moore has stayed out of the limelight for many years, playing music for his own enjoyment and running a production company in Nashville. He left an indelible mark on rock guitar history in his work with Elvis. His driving solos matched Elvis' vocals. That high energy, plus his original and inventive combination of country, blues, R&B and swing/jazz guitar styles have inspired countless rock guitarists. He is truly one of the main innovators who made rock and roll happen. (Many thanks to Gail Pollock in Scotty Moore's production company in Nashville for her help and information.)

# HANK GARLAND

From 1958 to 1961, Nashville session guitarist Hank Garland played lead guitar on many Elvis songs, including *IT'S NOW OR NEVER, ARE YOU LONESOME TONIGHT?, A FOOL SUCH AS I,* and from this collection, *LITTLE SISTER, A BIG HUNK O' LOVE* and *I NEED YOUR LOVE TONIGHT.*

Born in 1930 in South Carolina, Garland was playing Carter-style guitar at the age of six and copying everything he heard on the radio. At the age of fifteen, playing with Paul Howard's Cotton Pickers, he brought the Grand Ole Opry audience to their feet in appreciation for one of his *electric* guitar solos(!) — though the Opry had only recently reluctantly allowed the use of the amplified guitar on their stage.

Along with his friends Chet Atkins, Ernest Tubbs' guitarist Billy Byrd and session guitarist Harold Bradley, Garland was a chief architect of the Nashville sound. He played lead guitar on hits by Webb Pierce, Kitty Wells, Jim Reeves, Brenda Lee, Patti Page, Patsy Cline and many more. He also was a presence on many records that defined Nashville's rockabilly phase. Besides the Elvis sides, he played on songs of the Everly Brothers and Jerry Lee Lewis. He played on some of Elvis' last concerts prior to the singer's eight-year performing hiatus.

Spurred on by Chet Atkins' comments about Django Reinhardt, Garland became involved with jazz guitar. His jazz recordings and the jazzy influence he brought to his sessions helped close the gap between country and jazz for a lot of players and listeners. The Gibson Byrdland guitar, used by some jazz and rock guitarists, was named after Garland and Billy Byrd.

Garland played appropriately rocky/bluesy guitar on the Elvis sides. The driving Chuck Berry-like fills and solo on *BIG HUNK O' LOVE* and the "swamp-rock" sound of his guitar on *LITTLE SISTER* fit Elvis perfectly.

# JAMES BURTON

The extraordinary James Burton and his Telecaster guitar led the Elvis Presley band from Elvis' 1969 concert comeback until his death in 1977. Since then, Burton has toured with John Denver, Emmylou Harris and Jerry Lee Lewis, and has remained very much in demand as a session guitarist in country and rock.

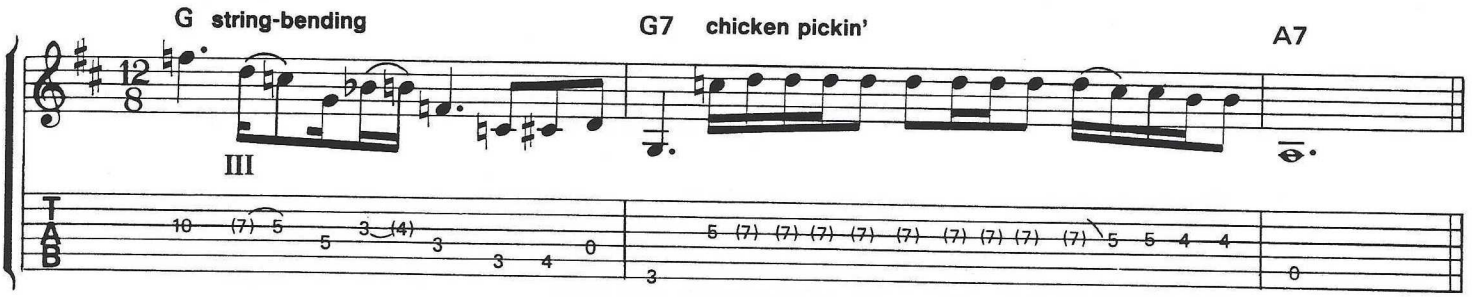
Before he joined Elvis, Burton was already a major figure in rock, country and pop. Born in 1939 in Shreveport, Louisiana, he was playing professionally at the age of fourteen. At fifteen he became a member of the band for *Louisiana Hayride*, a live broadcast country show second only in popularity to the Opry. He had played a bit of steel guitar, and swapping licks on his Telecaster with the Hayride steel guitarist was a key element in his early training. String-bending became one of Burton's trademarks. He was one of the first electric guitarists to put banjo strings on his guitar (they were lighter in gauge than available guitar strings) to facilitate bending notes.

In Burton's first recording session, he contributed the memorable guitar licks to Dale Hawkins' hit, *SUSIE Q.* Later, still in his teens, he played on nearly all Ricky Nelson's hits and appeared regularly on the Nelsons' '50s TV show. In the early-to-mid '60s, Burton played lead guitar on many of the Buck Owens and Merle Haggard records. These sides introduced the famous sputtering "chicken pickin'" guitar sound that has been widely imitated in country music ever since. Burton has described his staccato single-note style as "spitting on the strings" or "like being a drummer."

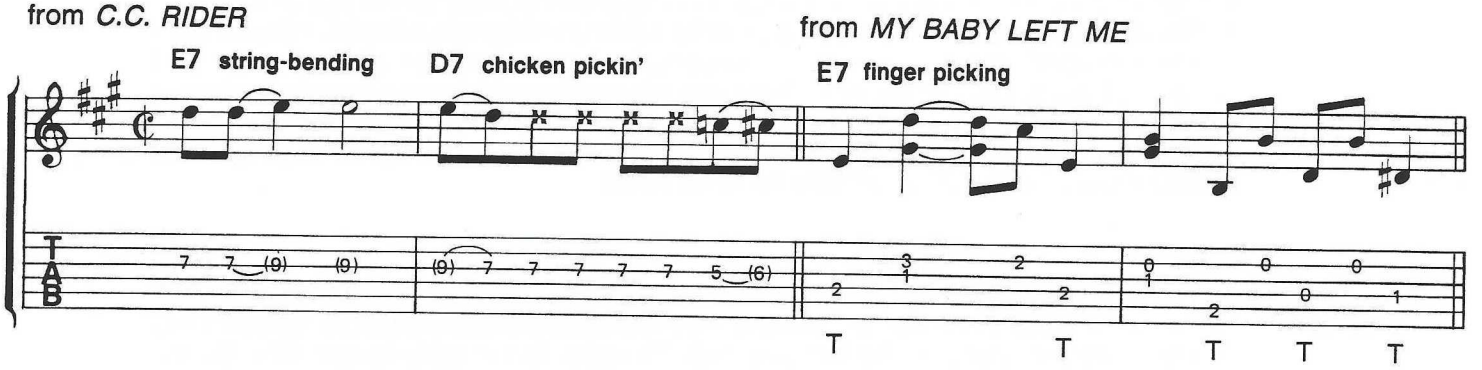
Burton was a member of the '65 *Shindig* TV show band (the Shindogs), a job that increased his visibility, resulting in more session work. Among others, he has worked with Waylon Jennings, The Monkees, The Byrds, The Supremes, Ray Charles, Johnny Mathis, Frank Sinatra and the Osmonds.

His work with Emmylou Harris showed that Burton can be both lyrically delicate and blisteringly hot in his leads. With Elvis he consistently played driving rock. His playing on *MY BABY LEFT ME, THAT'S ALL RIGHT, C.C. RIDER* and *HEARTBREAK HOTEL* (all from live concert Lps) has samples of his chicken pickin' style, string-bending licks and the typical rockabilly fingerpicking (Burton holds a flat-pick the usual way and also uses a metal fingerpick on his middle finger).

from *HEARTBREAK HOTEL*




from *C.C. RIDER*




from *MY BABY LEFT ME*




Burton, like Moore, fingerpicked bluesy licks in first position (see *MY BABY LEFT ME, THAT'S ALL RIGHT* and *C.C. RIDER*). He used up-the-neck moveable chords similar to the ones Moore used, and often paid his respects to Moore by imitating many of his licks on the older Elvis tunes. Burton used blues scales and played positions other than the familiar first position Moore usually used. (These are noted in the solos as they occur.)

**The tunes herein are arranged in chronological order, except that Burton's "covers" of older tunes are placed back-to-back with Scotty Moore's originals, for easier comparison. Along with individual notes on each tune, there's a rhythm guitar pattern indicating Elvis' acoustic backup rhythmic feel. Transcriptions are in the same keys as the original recordings, and all these tunes and Lps are still available . . . so listen and play along with the records as you study the tunes.**

All the "heavy" players of any musical style know their roots and study the traditions that led to the "contemporary" sound. Rock guitarists: Here's the rock and roll Rosetta Stone. Visit it as often as you can. Besides the techniques and musical ideas, there's a raw energy, an urgency and a frenetic, improvisational feel here that will remind you of what rock and roll at its best is all about.

# THAT'S ALL RIGHT, MAMA

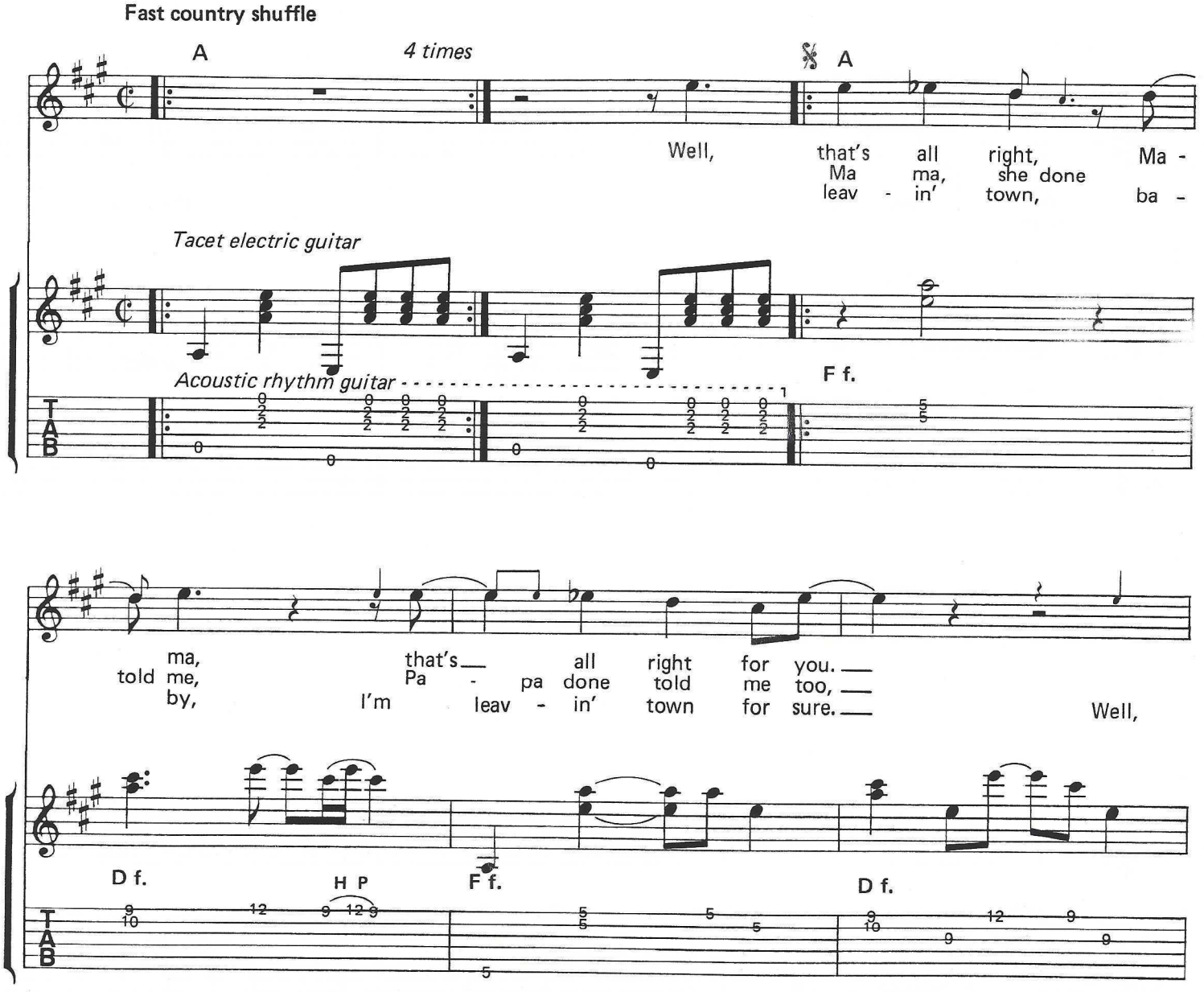
## (aka THAT'S ALL RIGHT)

## (Scotty Moore)

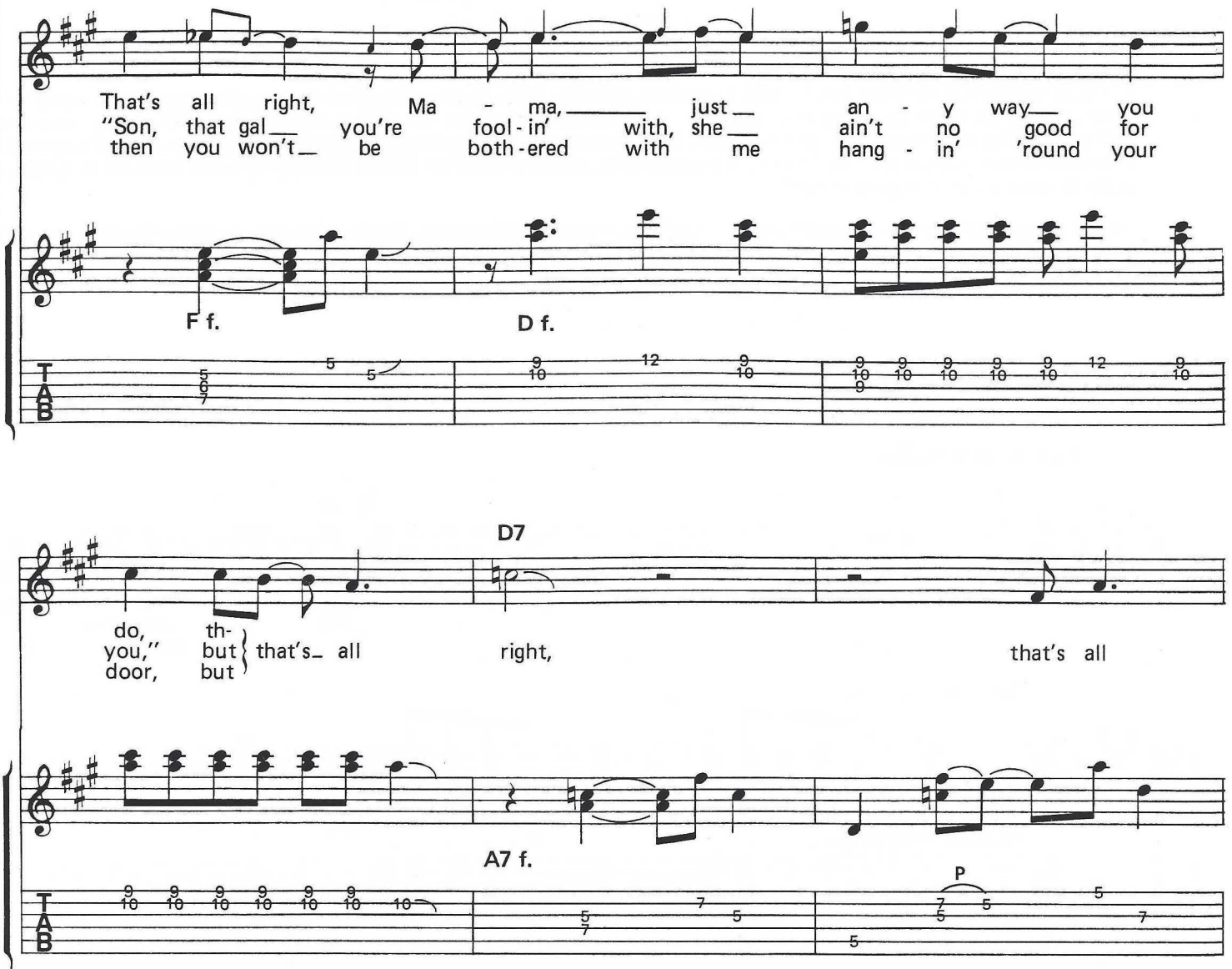
The Elvis legend has it that on July 6, 1954, after fruitless hours in the studio, doing their first session together, Presley, Scotty Moore and Bill Black struck up this "Big Boy" Arthur Crudup blues for fun, during a break. Sam Phillips recognized it to be the sound he was looking for, and it became Elvis' first release. The single symbolizes Presley's R&B/hillbilly synthesis: The R&B tune is backed with Bill Monroe's bluegrass hit, *BLUE MOON OF KENTUCKY* (re-vamped from the original slow waltz to an upbeat rockabilly tempo).

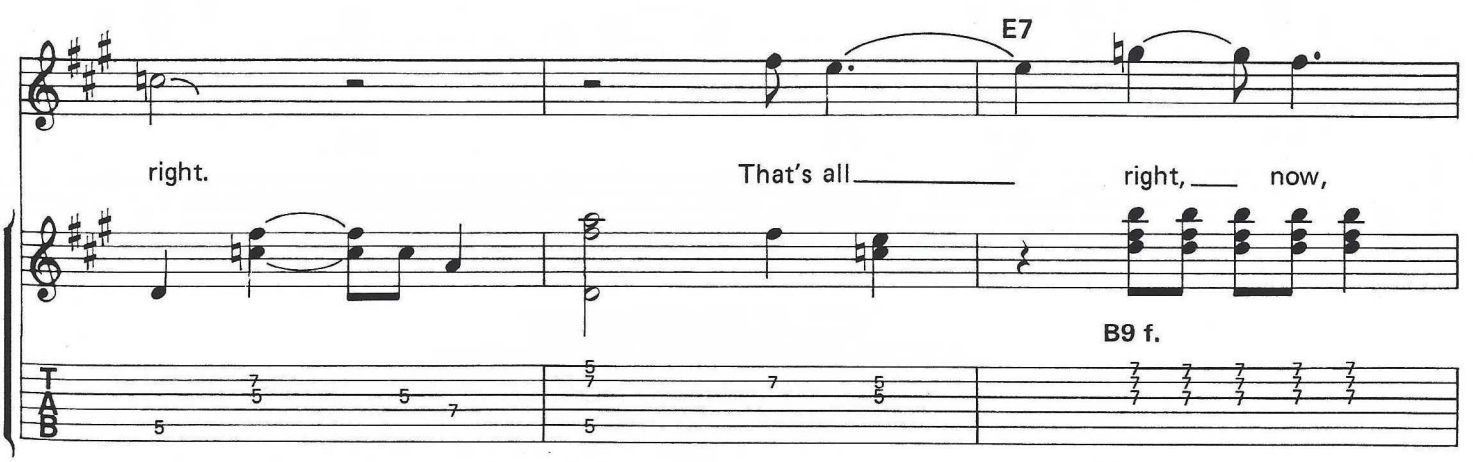
Moore's fingerpicking fills and solo have an appealing, breezy, ad-lib quality. The first few bars indicate Elvis' rhythm guitar feel.

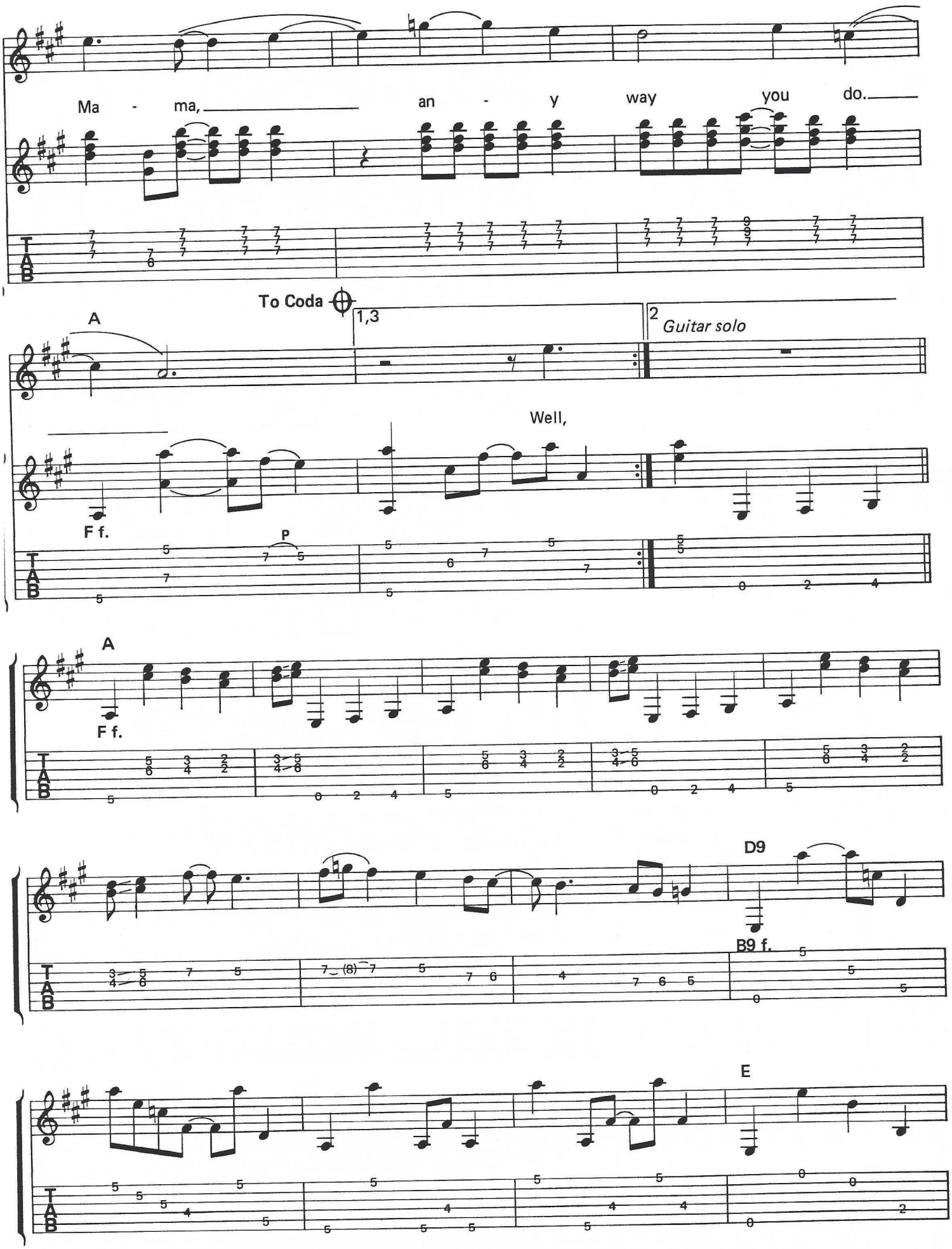
Words and Music by
ARTHUR CRUDUP

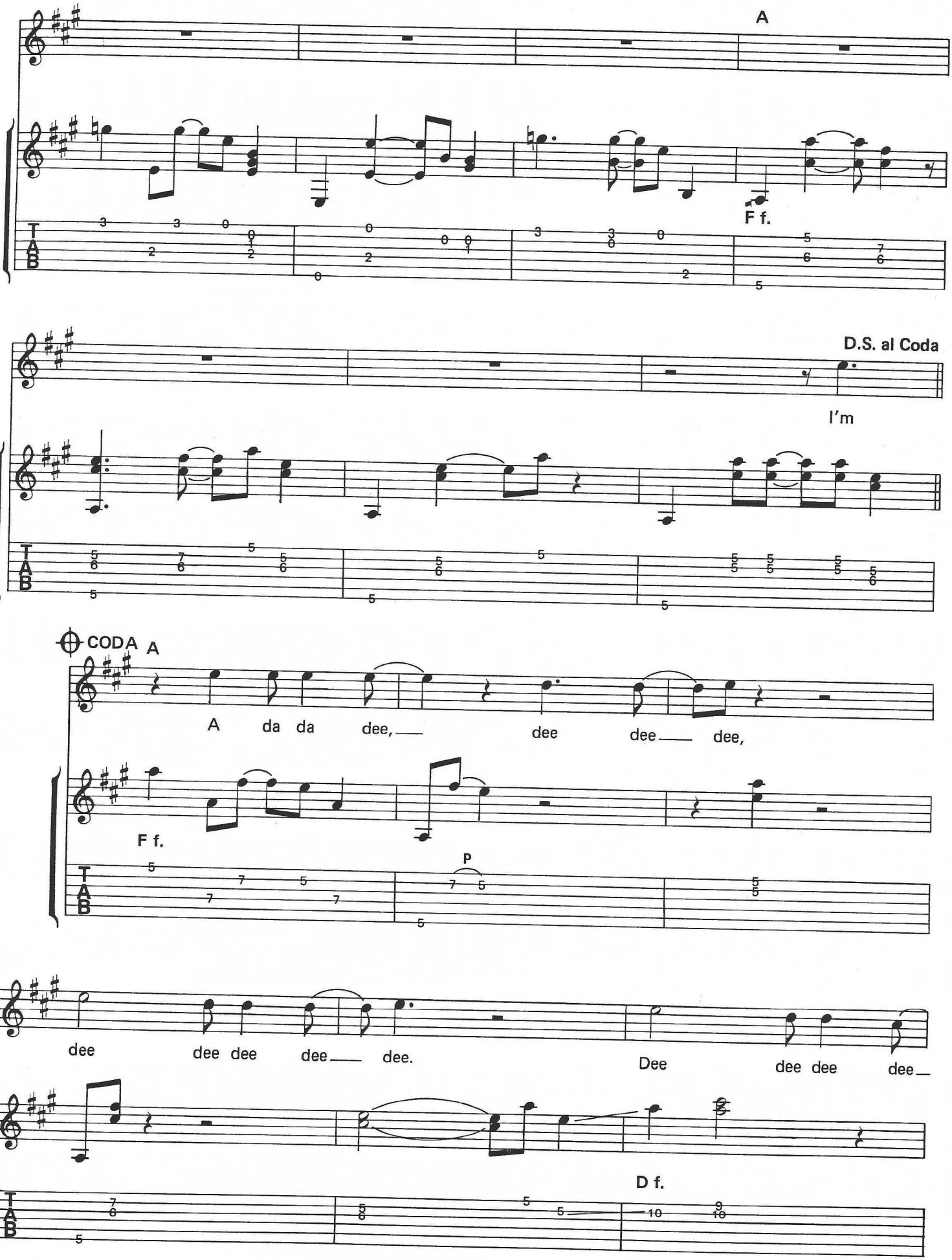


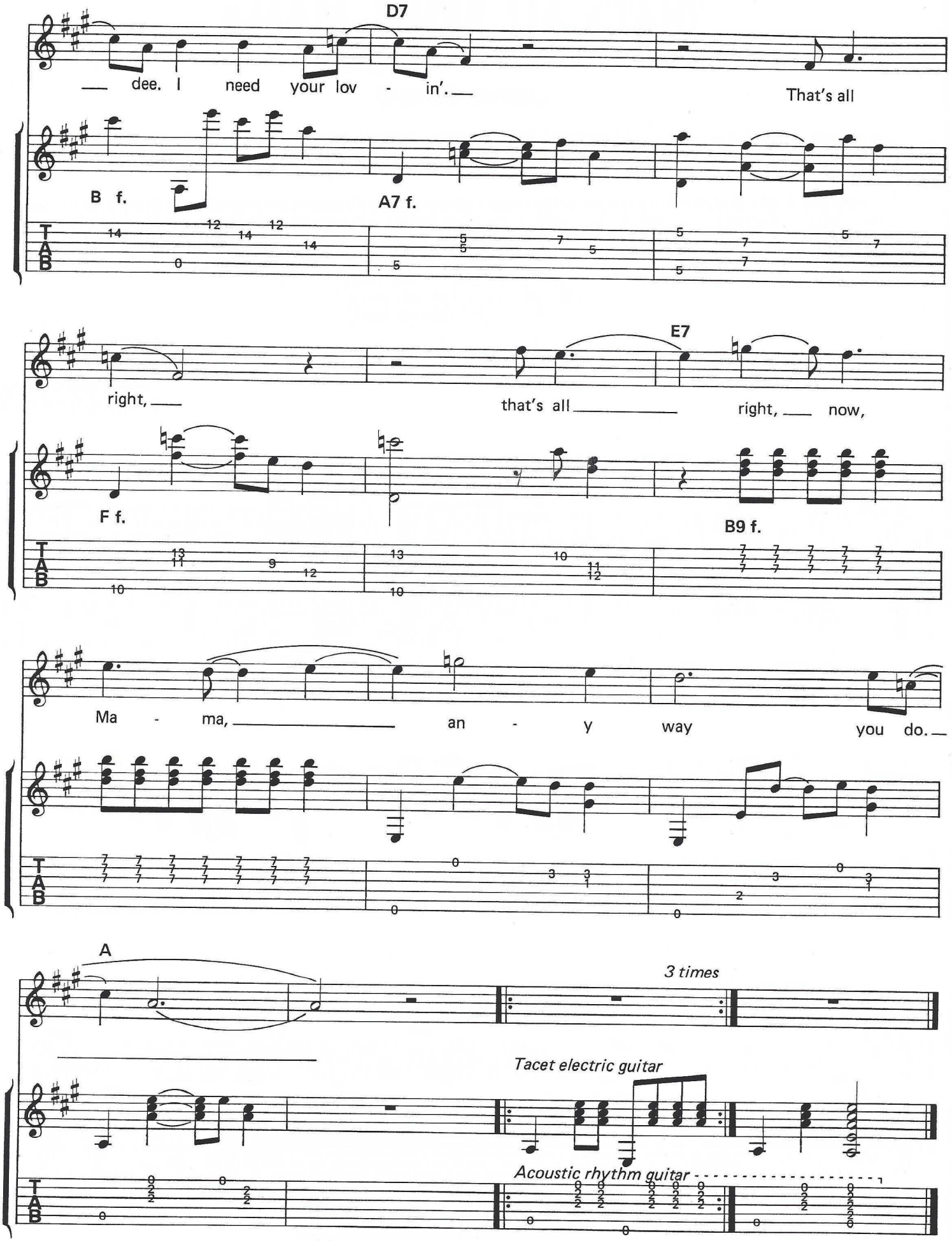

Copyright © 1947, 1988 by Hill & Range Songs, Inc.
Copyright Renewed on behalf of Crudup Music
All rights controlled by Unichappell Music, Inc. (Rightsong Music, Publisher)
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.


That's all right, Ma - ma, just an - y way you
"Son, that gal you're fool - in' with, she ain't no good for
then you won't be both - ered with me hang - in' 'round your
F f.
D f.
D7
do, th-
you," but that's all right, that's all
door, but
A7 f.
P


E7
right.
That's all right, now,
B9 f.


Ma - ma, an - y way you do.
To Coda
A
1,3
2
Guitar solo
Well,
F f.
P
A
F f.
D9
B9 f.
E


A
F f.
D.S. al Coda
I'm
CODA A
A da da dee, dee dee dee, dee
F f.
P
dee dee dee dee dee. Dee dee dee dee
D f.


D7
dee. I need your lov - in'.
That's all
B f.
A7 f.
E7
right,
that's all
right, now,
F f.
B9 f.
Ma - ma,
an - y way
you do.
A
3 times
Tacet electric guitar
Acoustic rhythm guitar
T
A
B

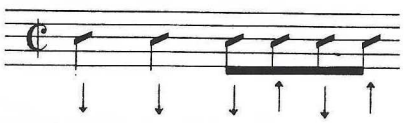
# THAT'S ALL RIGHT, MAMA

## (aka That's All Right)

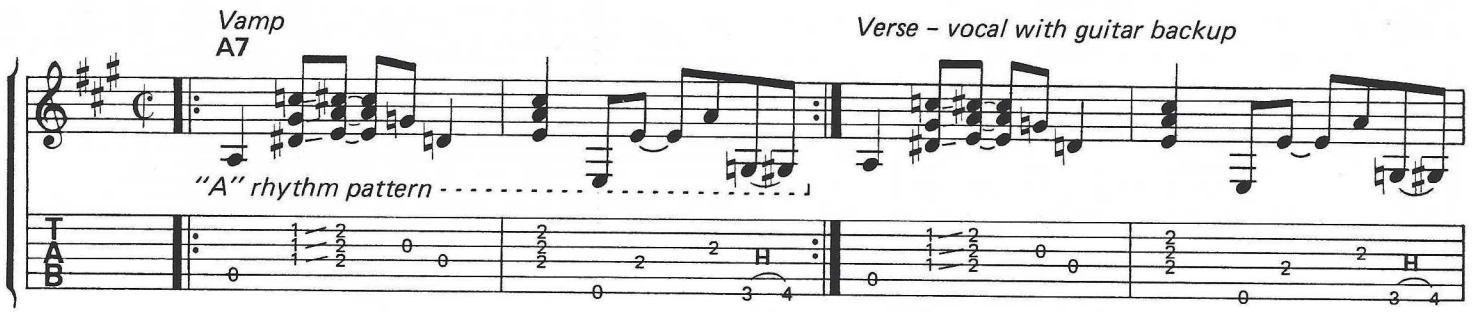
## (James Burton)

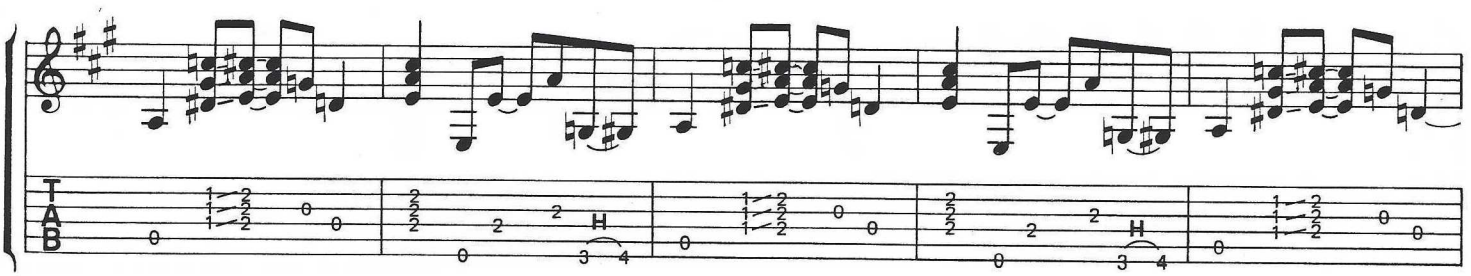
This live track, recorded June 10, 1972 at Madison Square Garden, is played at a faster tempo than the original. Still, Burton imitates Moore's feel and plays an almost historically accurate solo until the last five or six bars, when he can't resist doing some chicken pickin'.

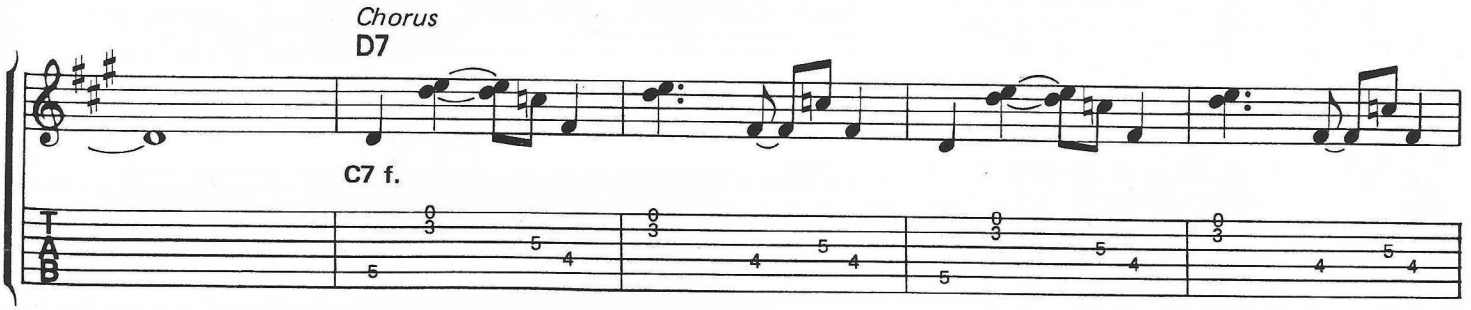
The vocal line is not included in this arrangement because it almost exactly duplicates the original vocal (in the Scotty Moore version, above). Burton's solos and backup guitar parts are indicated in the music. (The same procedure is followed in *HEARTBREAK HOTEL* and *MY BABY LEFT ME*, which also include a Scotty Moore and a James Burton version.)



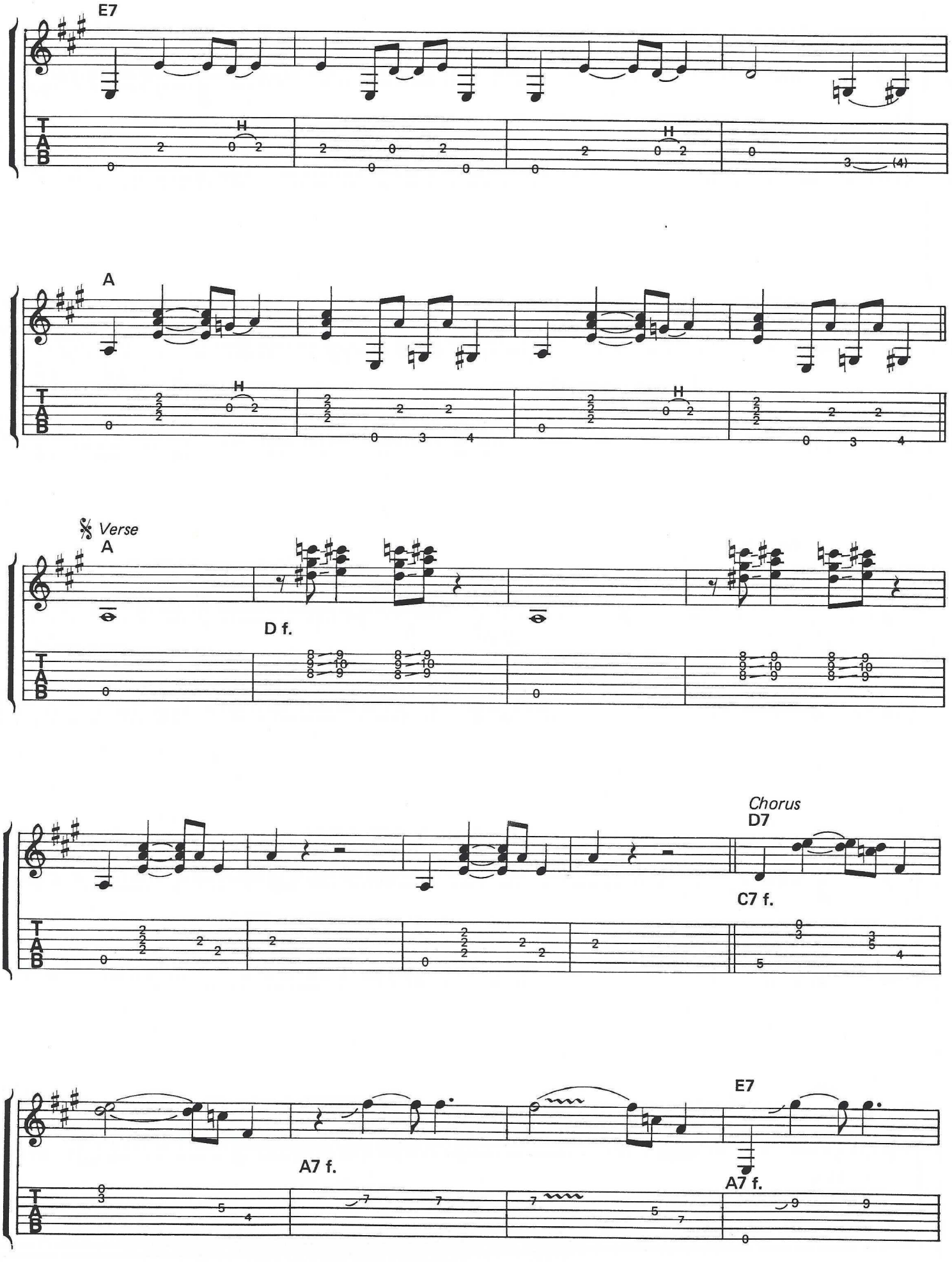
Words and Music by
ARTHUR CRUDUP

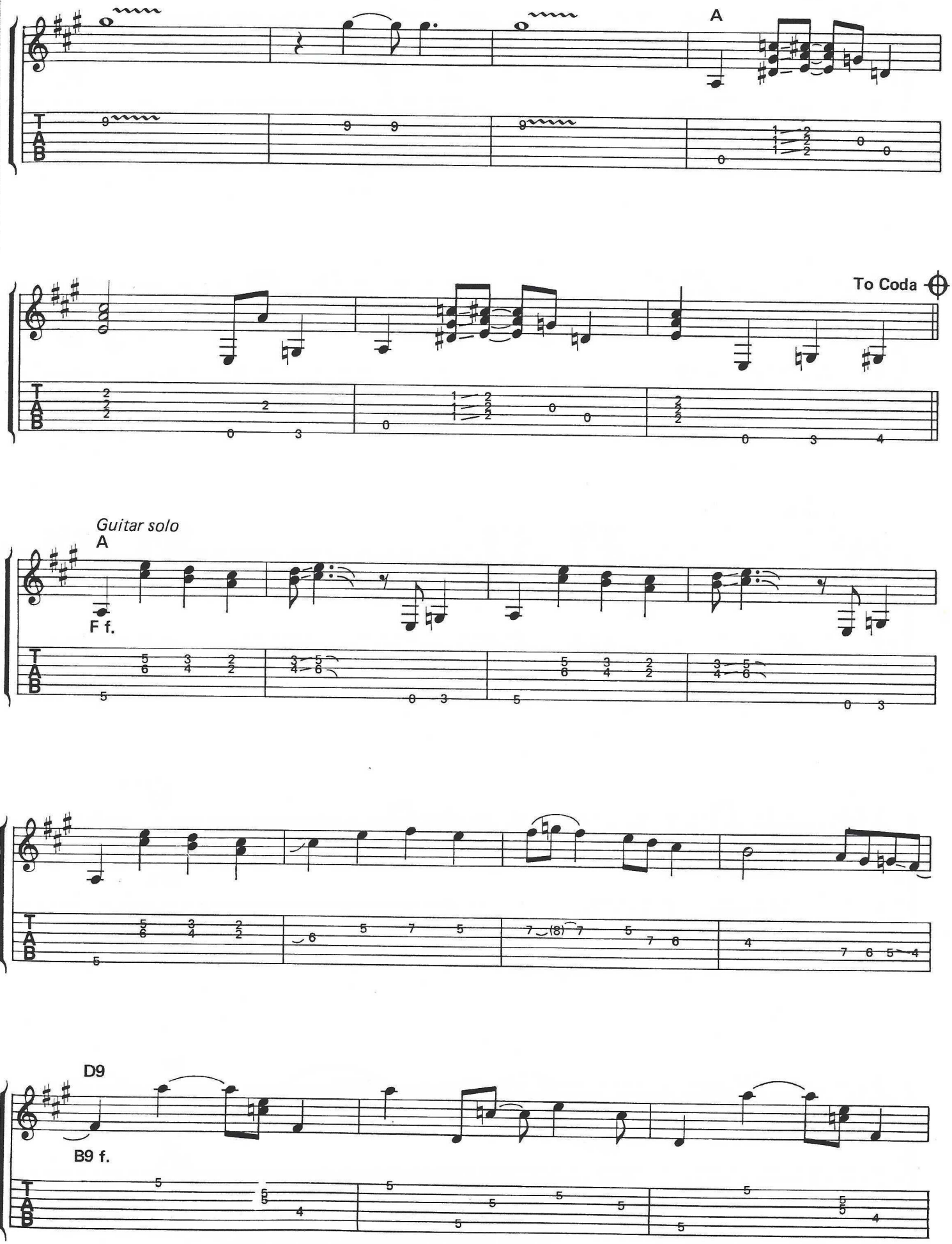


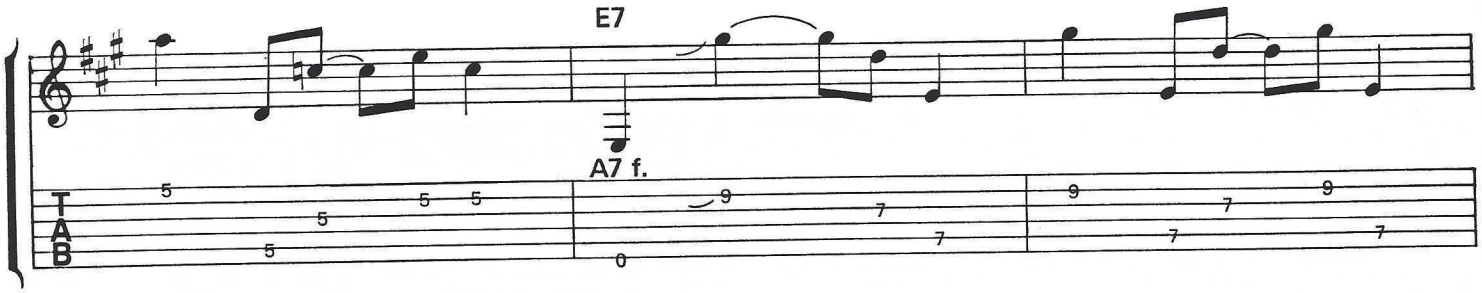



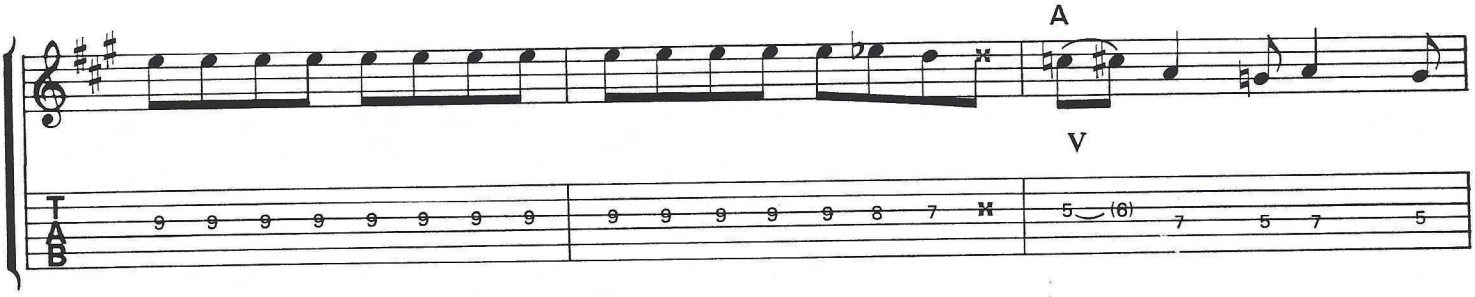


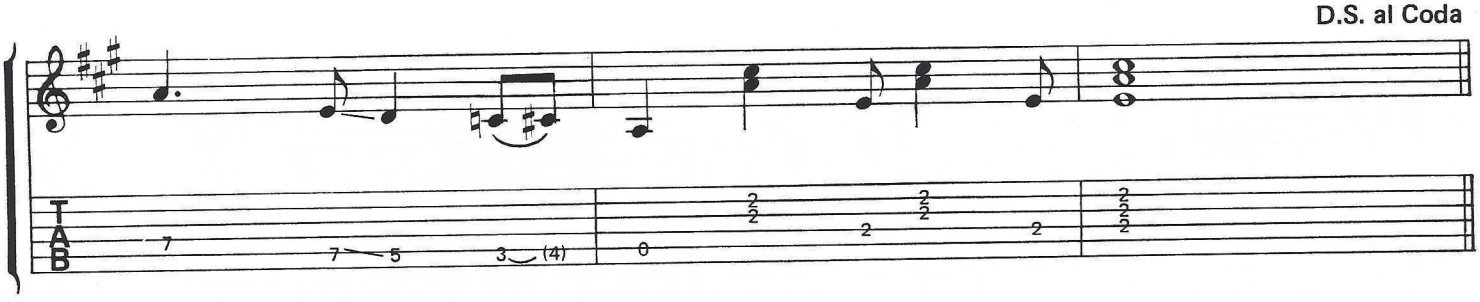

Copyright © 1947, 1988 by Hill & Range Songs, Inc.
Copyright Renewed on behalf of Crudup Music
All rights controlled by Unichappell Music, Inc. (Rightsong Music, Publisher)
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

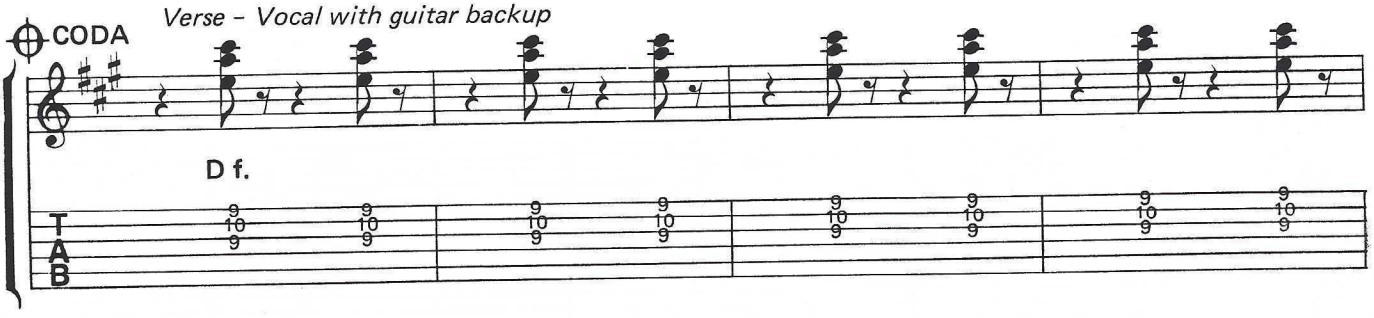

E7
A
Verse
A
D f.
Chorus
D7
C7 f.
A7 f.
E7
A7 f.

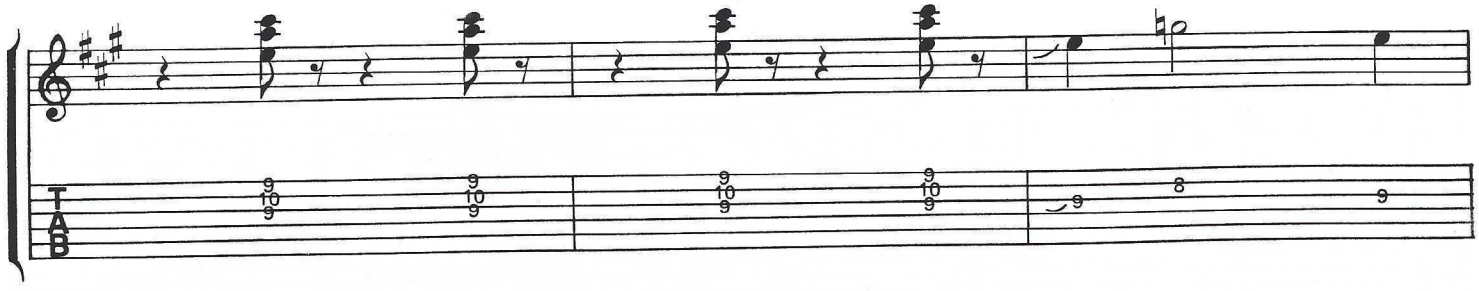

A
To Coda
Guitar solo
A
F f.
D9
B9 f.

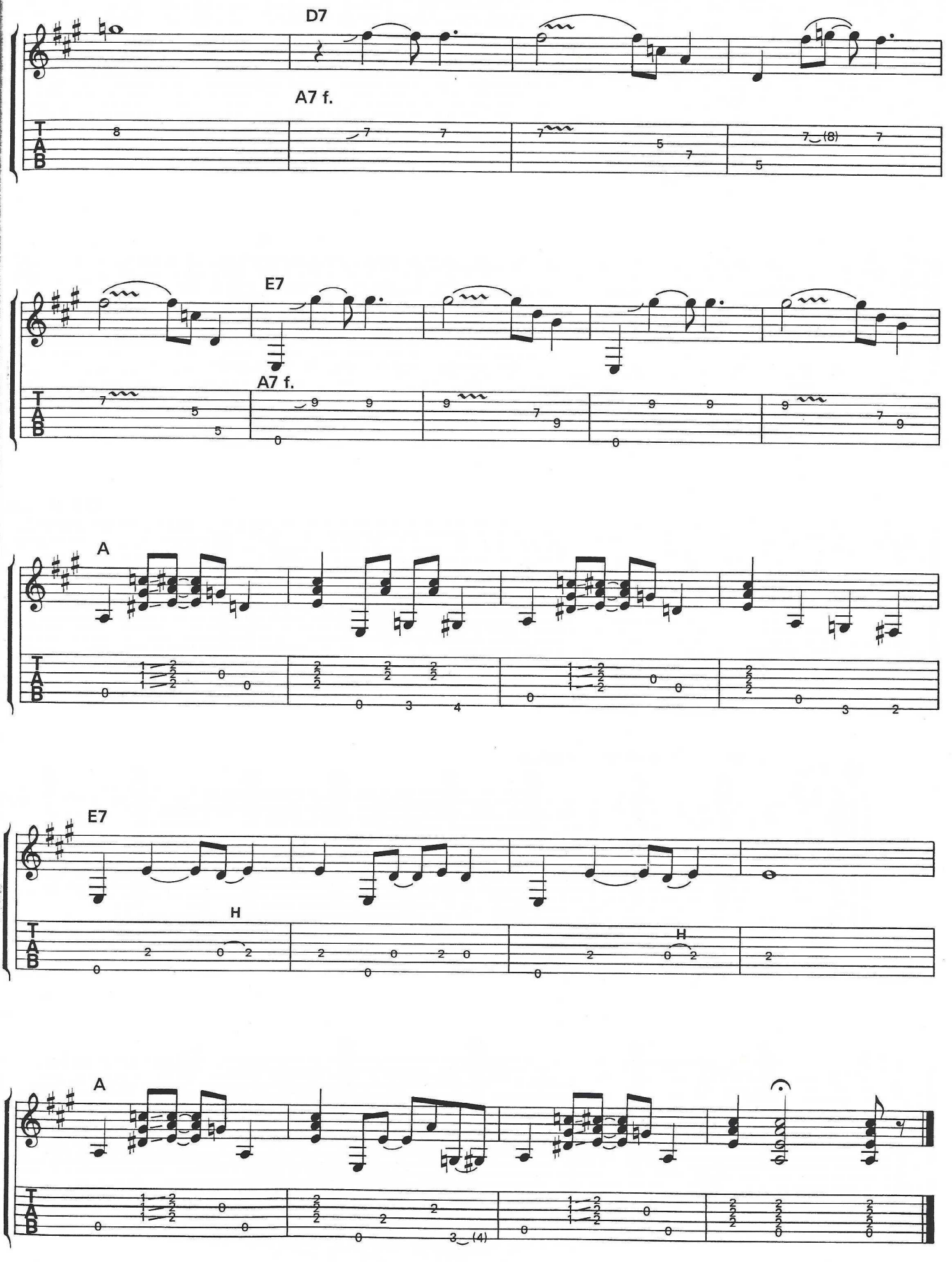

E7
A7 f.


A
V


D.S. al Coda


CODA
Verse - Vocal with guitar backup
D f.



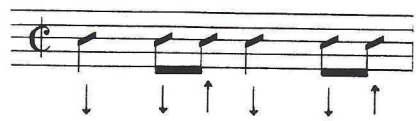

D7
A7 f.
E7
A7 f.
A
E7
H
H
A

# I DON'T CARE IF THE SUN DON'T SHINE

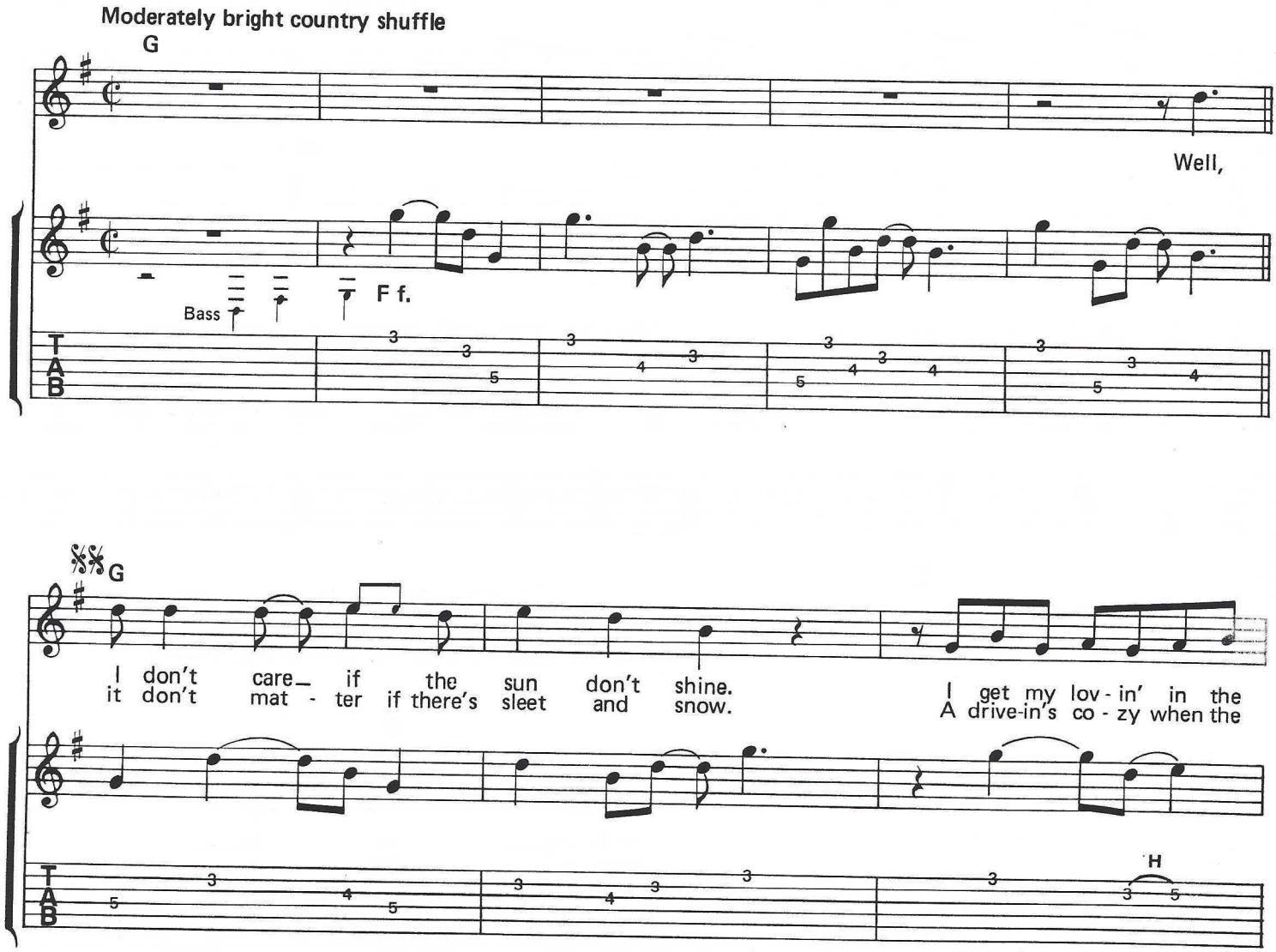
## (Scotty Moore)

This tune and the next (*JUST BECAUSE*) both recorded in September of 1954, are much more country than most of Elvis' Sun songs, and they reveal Moore's country roots. Notice the Chet Atkins-like lick Moore plays on the first D7 chord (this actually occurs the second time around the tune). There are also country-style chord chops, a lot of fingerpicking, and the "minor second" lick discussed in the Introduction.

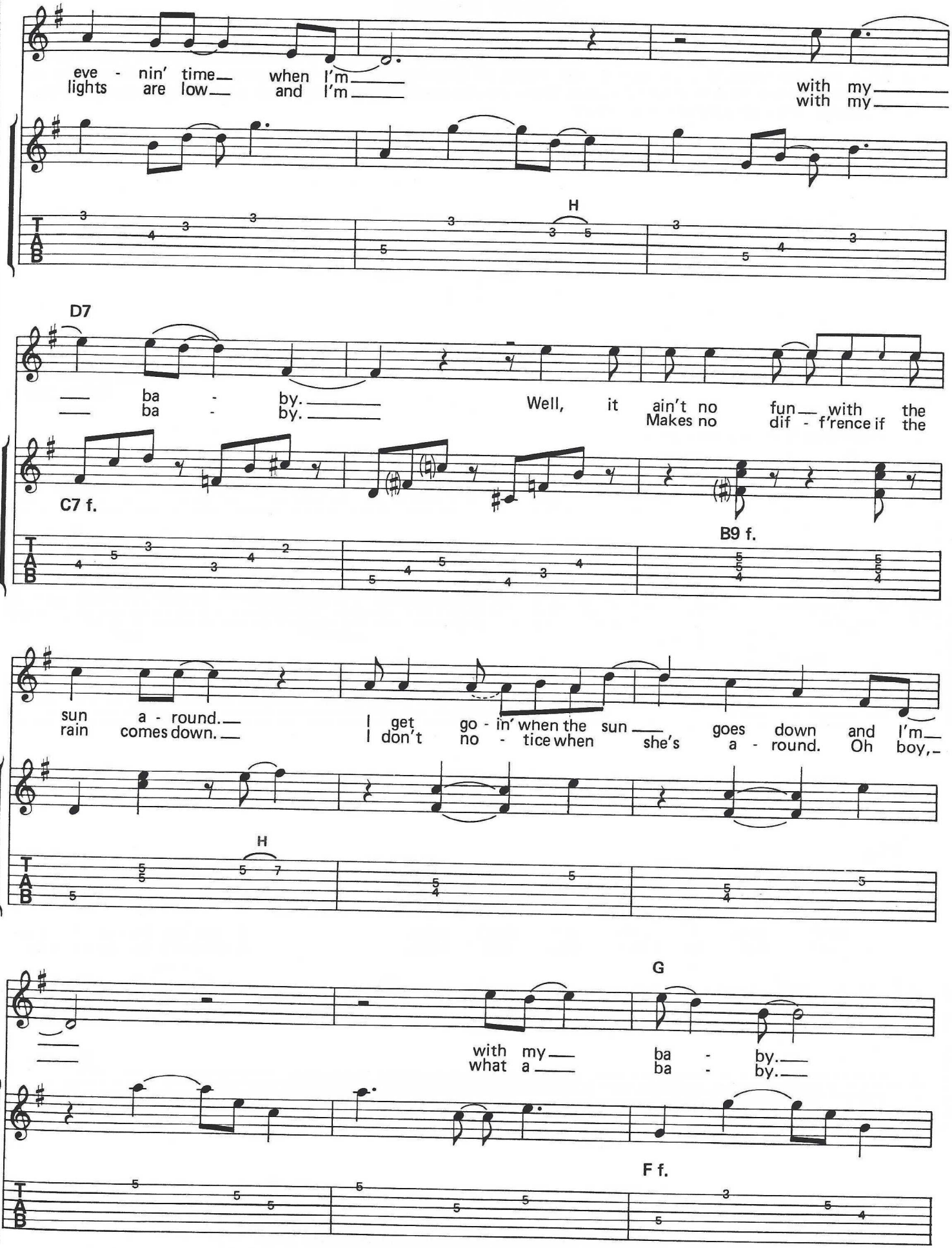
*I DON'T CARE IF THE SUN DON'T SHINE* was the flip side to Elvis' cover of Roy Brown's *GOOD ROCKIN' TONIGHT*, thus repeating the pattern of backing an R&B hit with a country standard.

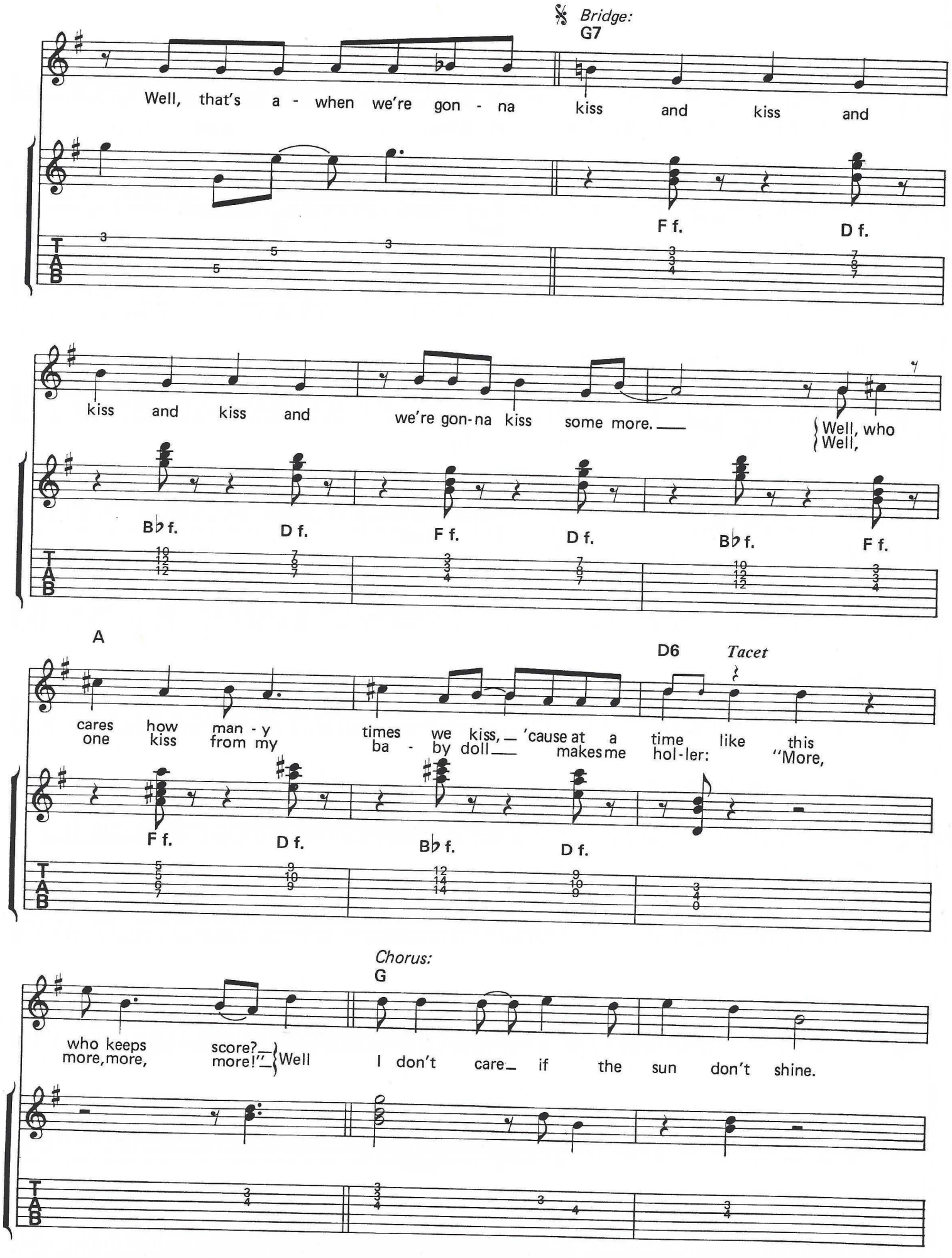


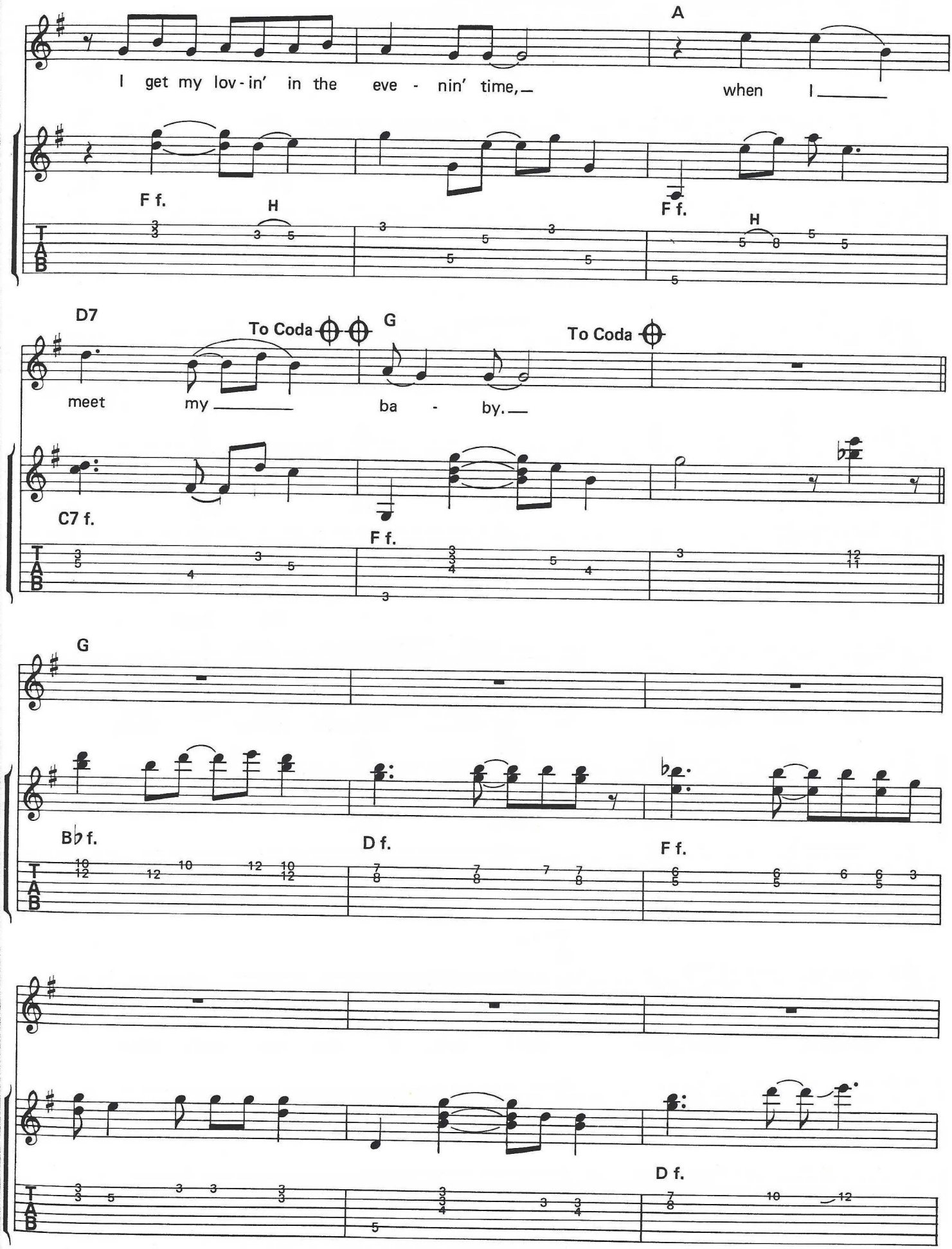
Words and Music by
MACK DAVID

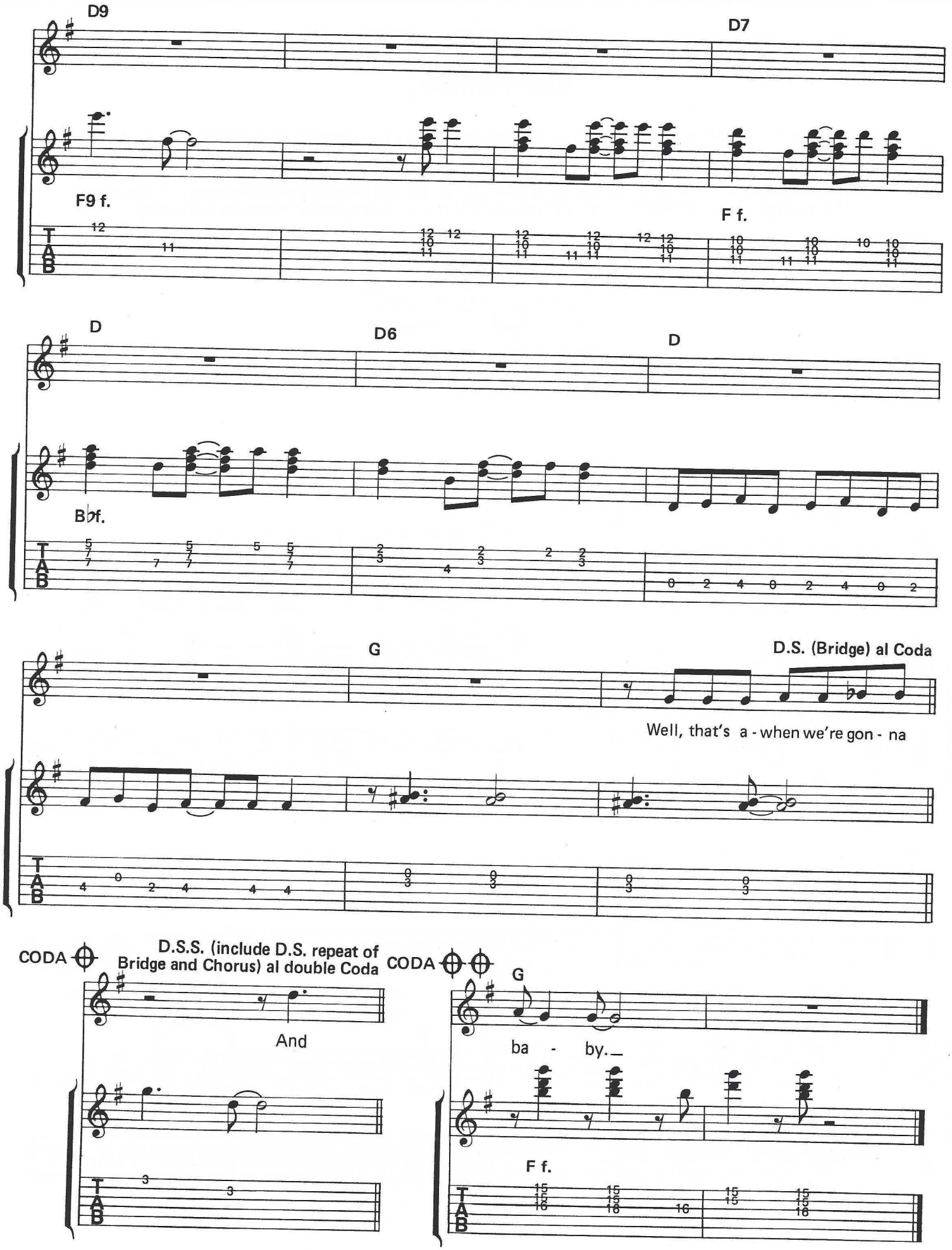



Copyright © 1950, 1988 Harry Von Tilzer Music Publishing Company (c/o The Welk Music Group, Santa Monica, CA 90401) Copyright renewed.
International Copyright Secured Made in U.S.A. All Rights Reserved


eve - nin' time when I'm with my
lights are low and I'm with my
H
D7
ba - by. Well, it ain't no fun with the
ba - by. Makes no dif - f'rence if the
C7 f.
B9 f.
sun a - round. I get go - in' when the sun goes down and I'm
rain comes down. I don't no - tice when she's a - round. Oh boy,
H
G
with my ba - by.
what a ba - by.
F f.


Bridge:
G7
Well, that's a - when we're gon - na kiss and kiss and
F f.
D f.
kiss and kiss and we're gon-na kiss some more.
Well, who
Well,
B♭ f.
D f.
F f.
D f.
B♭ f.
F f.
A
D6
Tacet
cares how man - y times we kiss, 'cause at a time like this
one kiss from my ba - by doll makes me hol-ler: "More,
F f.
D f.
B♭ f.
D f.
Chorus:
G
who keeps more, more,
score? more!"
Well I don't care if the sun don't shine.
T
A
B

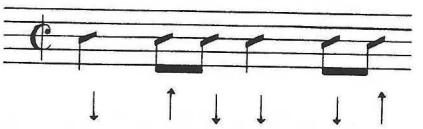

A
I get my lov-in' in the eve - nin' time,
when I
F f.
H
F f.
H
D7
To Coda
G
To Coda
meet my
ba - by.
C7 f.
F f.
G
B♭ f.
D f.
F f.
D f.


D9
D7
F9 f.
F f.
D
D6
D
B♭f.
G
D.S. (Bridge) al Coda
Well, that's a - when we're gon - na
CODA
D.S.S. (include D.S. repeat of Bridge and Chorus) al double Coda
CODA
And
G
ba - by._
F f.

# JUST BECAUSE

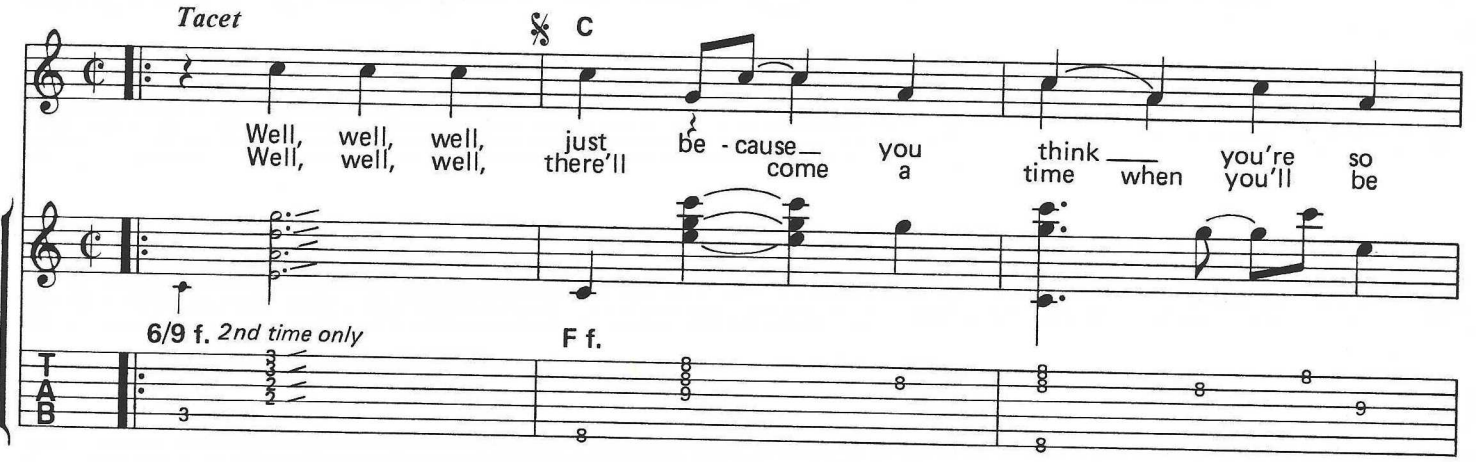
## (Scotty Moore)

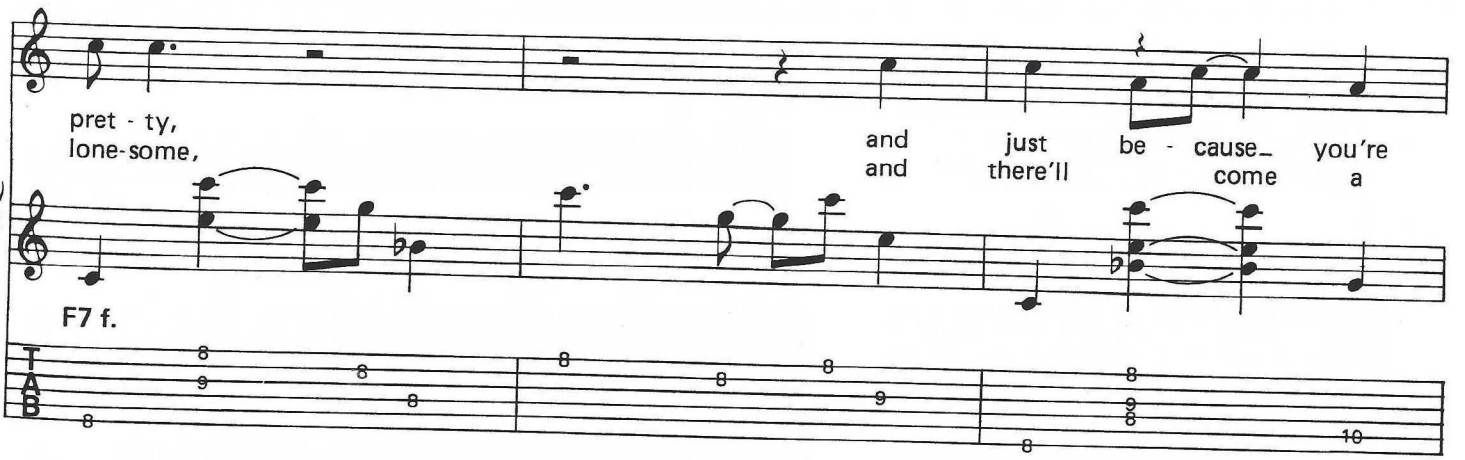
On this September, 1954 recording, the trio was joined by drummer D.J. Fontana. They were covering a Patti Page country/pop hit on which Hank Garland played lead guitar! Like *I DON'T CARE IF THE SUN DON'T SHINE*, the tune has a country feel, and Moore displays his Atkins/Travis chops. He fingerpicks most of the tune. On the G9 chord during his solo, he plays an Atkins-like descending lick; the solo includes the minor second lick. He uses jazzy chords (6ths, 13ths, 6/9s and diminished chords) and plays a jazzy turn-around during the first ending.



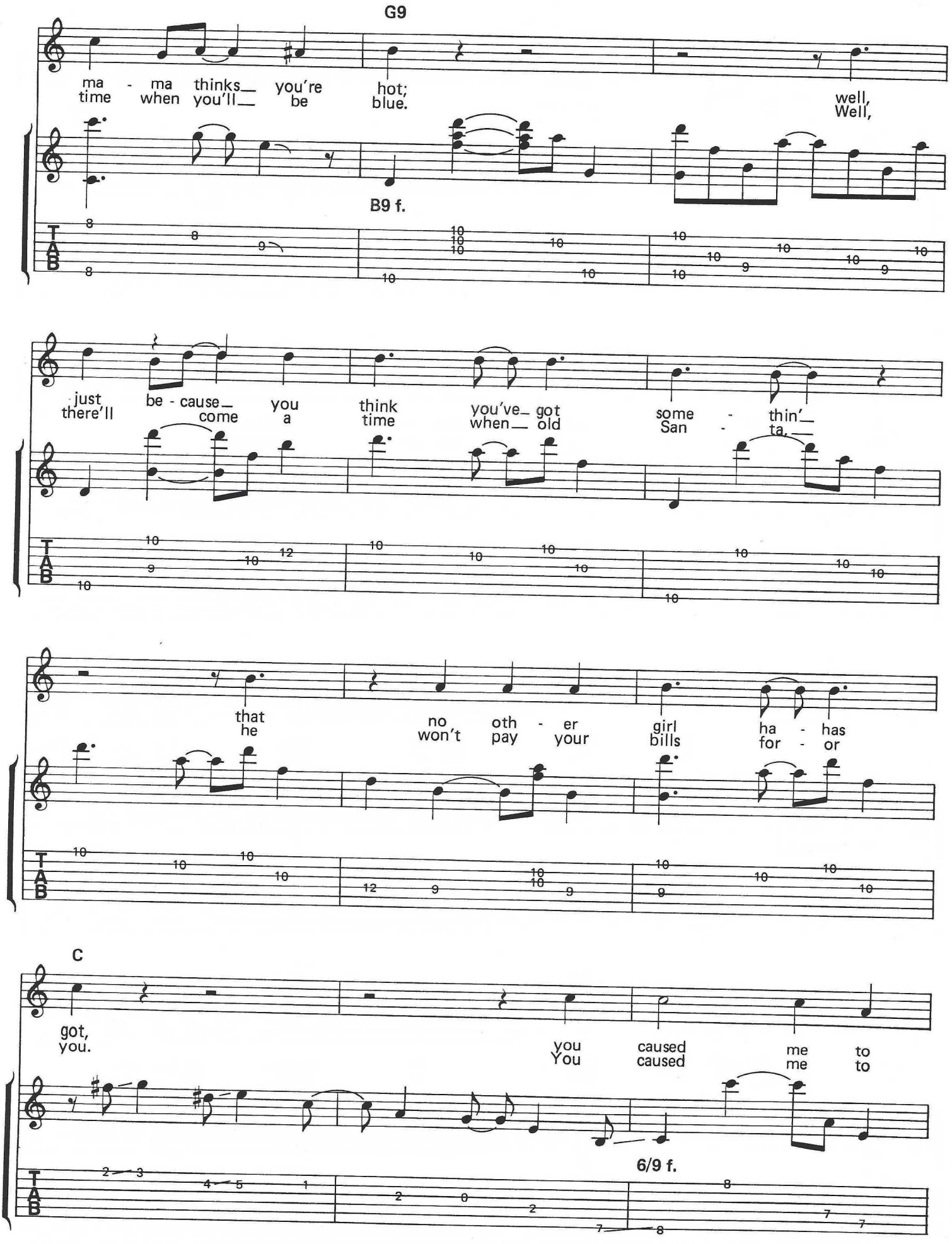
**Fast Country Shuffle**

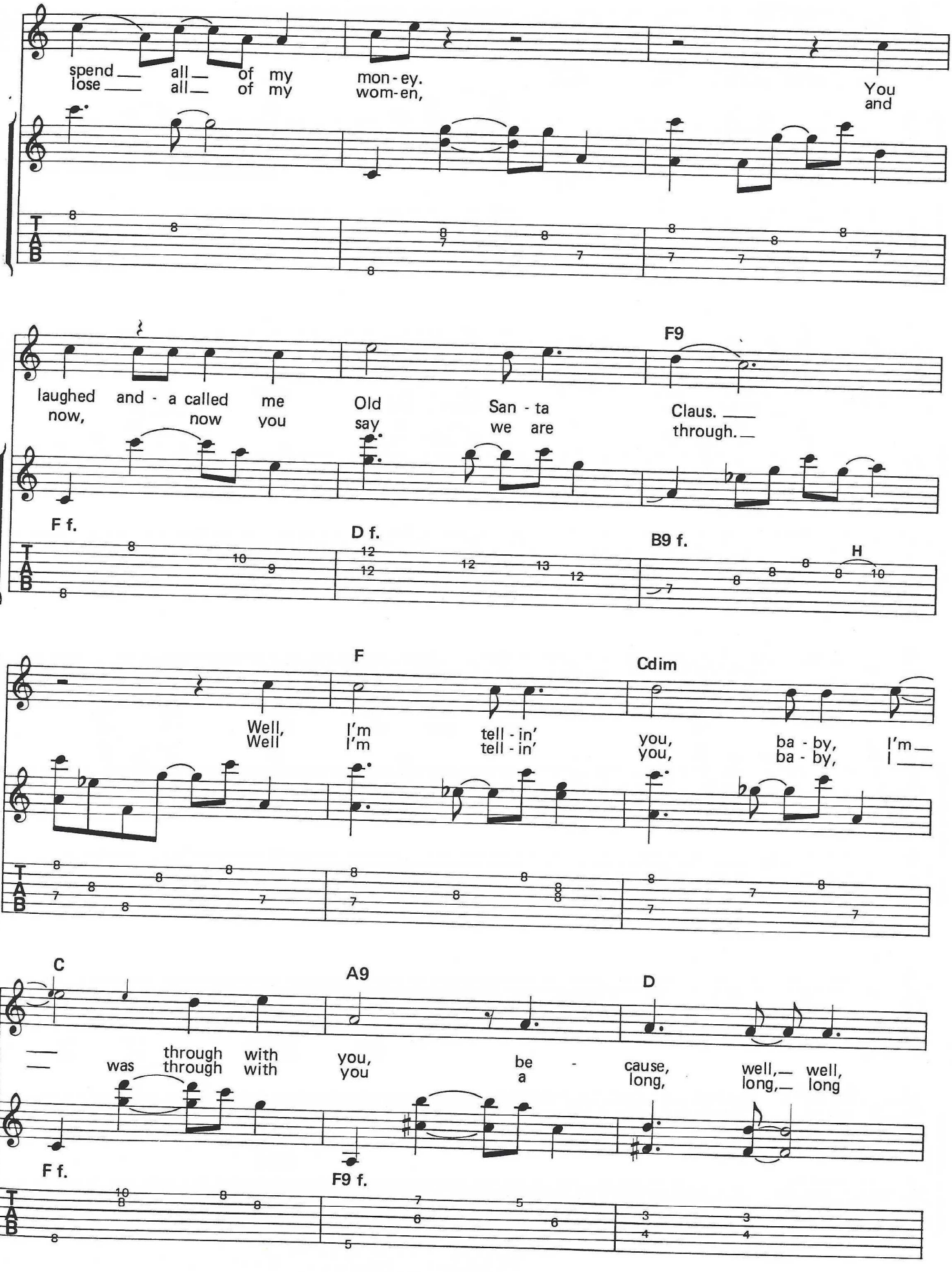
Words and Music by
BOB and JOE SHELTON and SID ROBIN

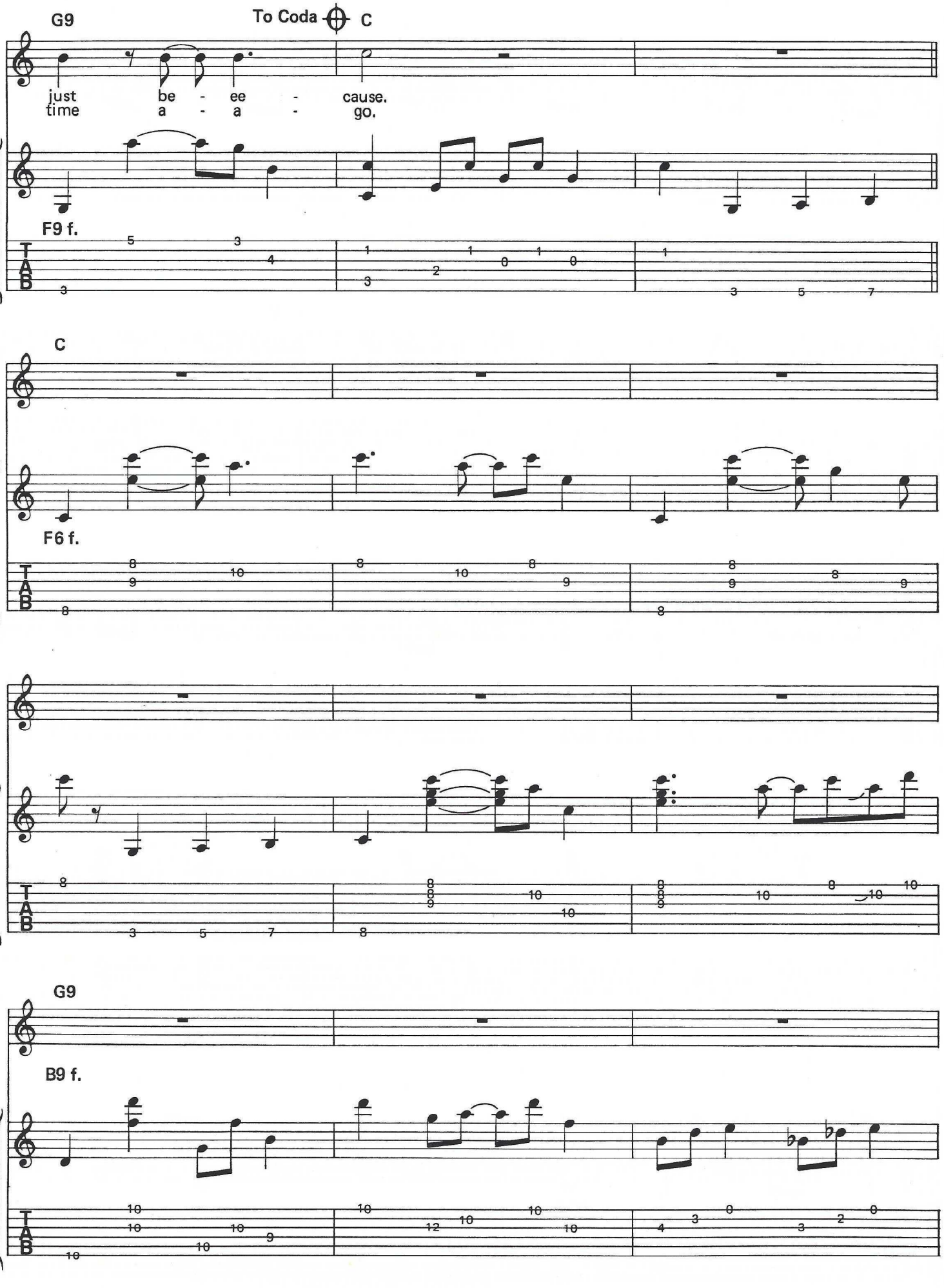


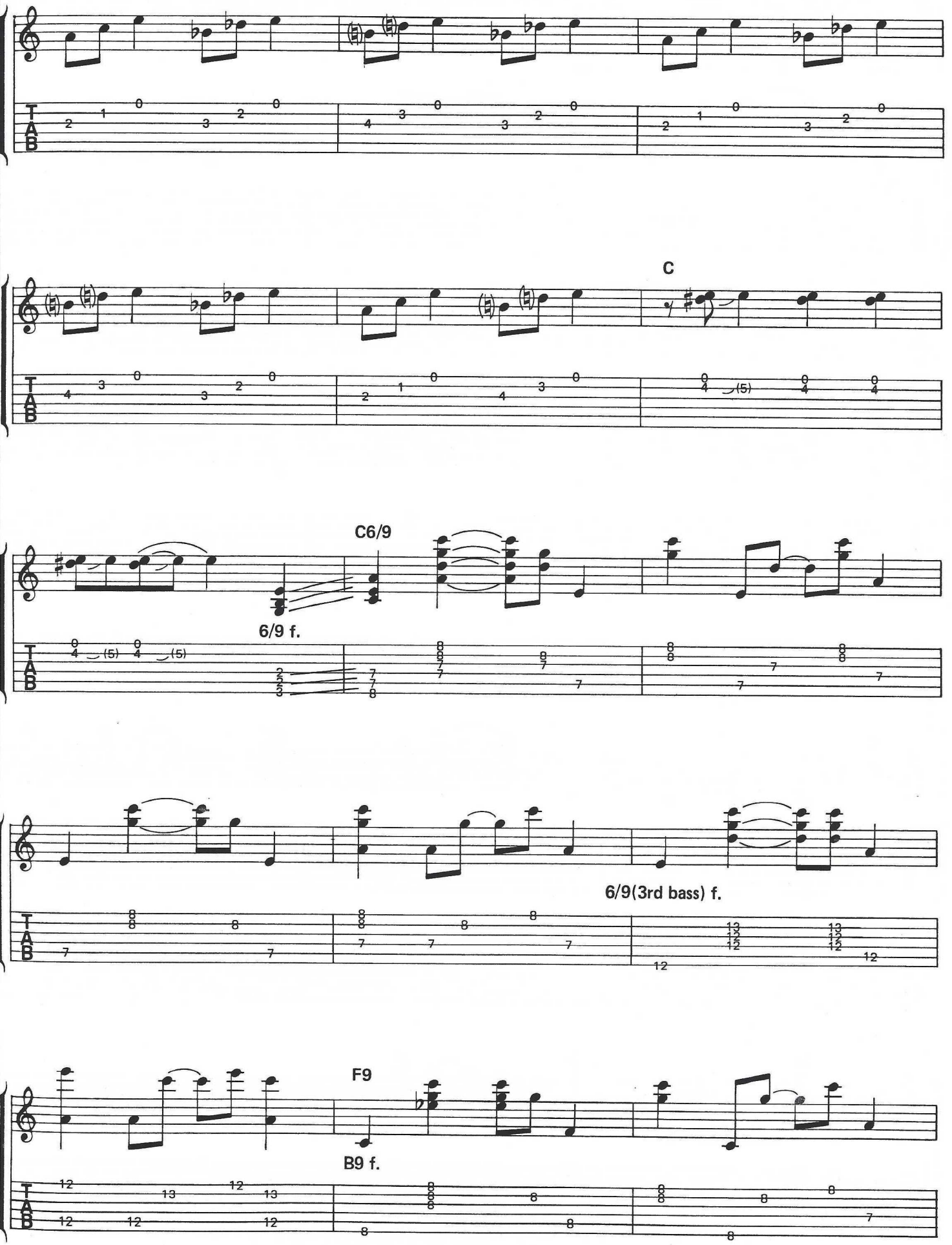



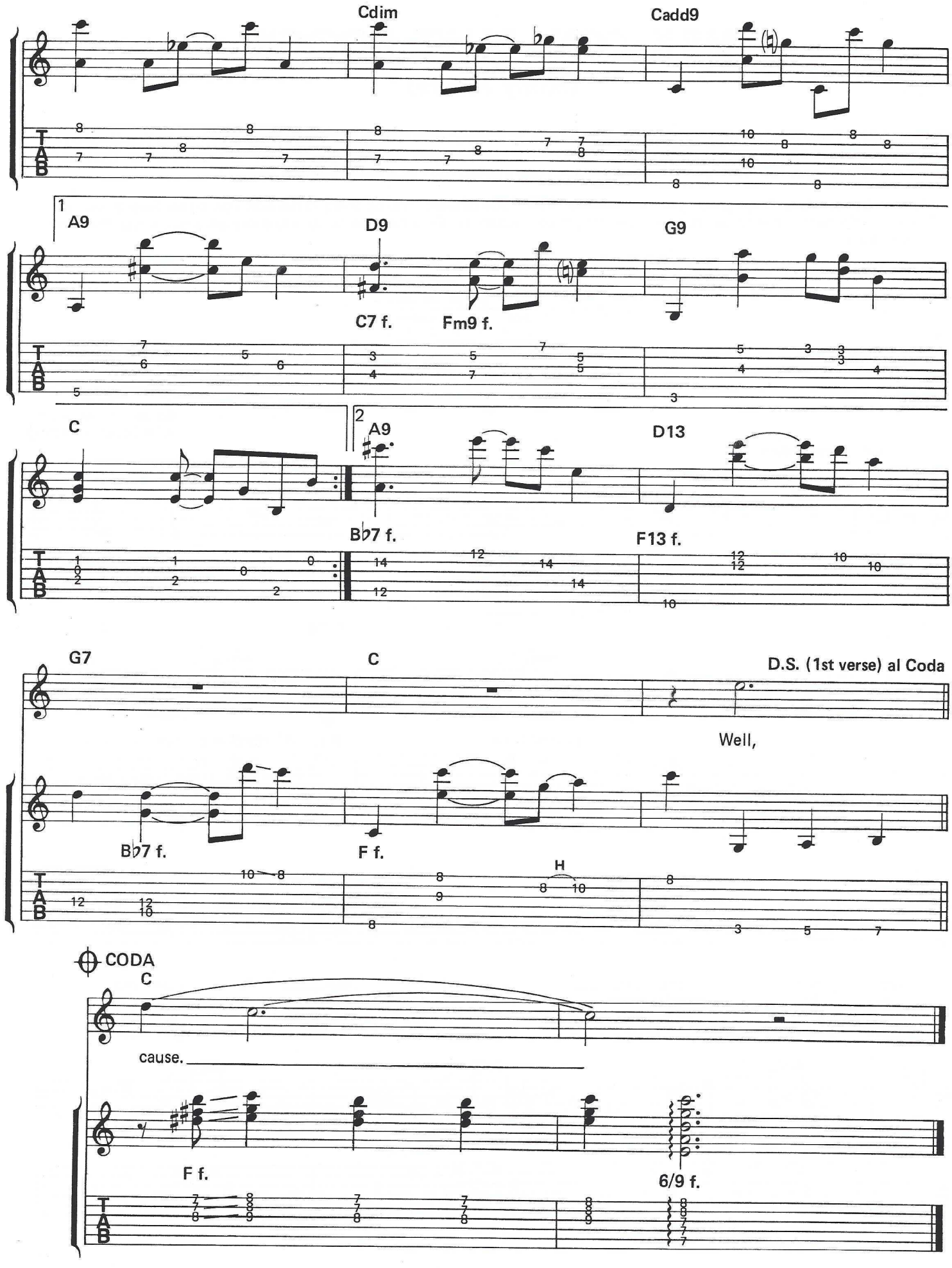

© Copyright 1937, 1970, 1988 by Peer International Corporation, New York. Copyright renewed 1964.
Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY
USED BY PERMISSION ALL RIGHTS RESERVED


G9
ma - ma thinks_ you're hot; well,
time when you'll_ be blue. Well,
B9 f.
just be - cause_ you think you've_ got some - thin'_
there'll come a time when_ old San - ta,_
that no oth - er girl ha - has
he won't pay your bills for - or
C
got, you caused me to
you caused me to
6/9 f.


spend all of my mon - ey.
lose all of my wom - en,
You and
laughed and - a called me Old San - ta Claus.
now, now you say we are through.
F9
F f.
D f.
B9 f.
H
Well, I'm tell - in' you, ba - by, I'm
Well I'm tell - in' you, ba - by, I
F
Cdim
C
A9
D
was through with you, be - cause, well, well,
through with you a long, long
F f.
F9 f.
T
A
B


G9
To Coda
C
just be - ee - cause.
time a - a - go.
F9 f.
C
F6 f.
G9
B9 f.


C
C6/9
6/9 f.
6/9(3rd bass) f.
F9
B9 f.

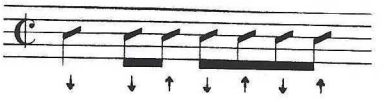

Cdim
Cadd9
1
A9
D9
G9
C7 f.
Fm9 f.
C
2
A9
D13
B♭7 f.
F13 f.
G7
C
D.S. (1st verse) al Coda
Well,
B♭7 f.
F f.
H
CODA
C
cause.
F f.
6/9 f.

# MILK COW BLUES BOOGIE

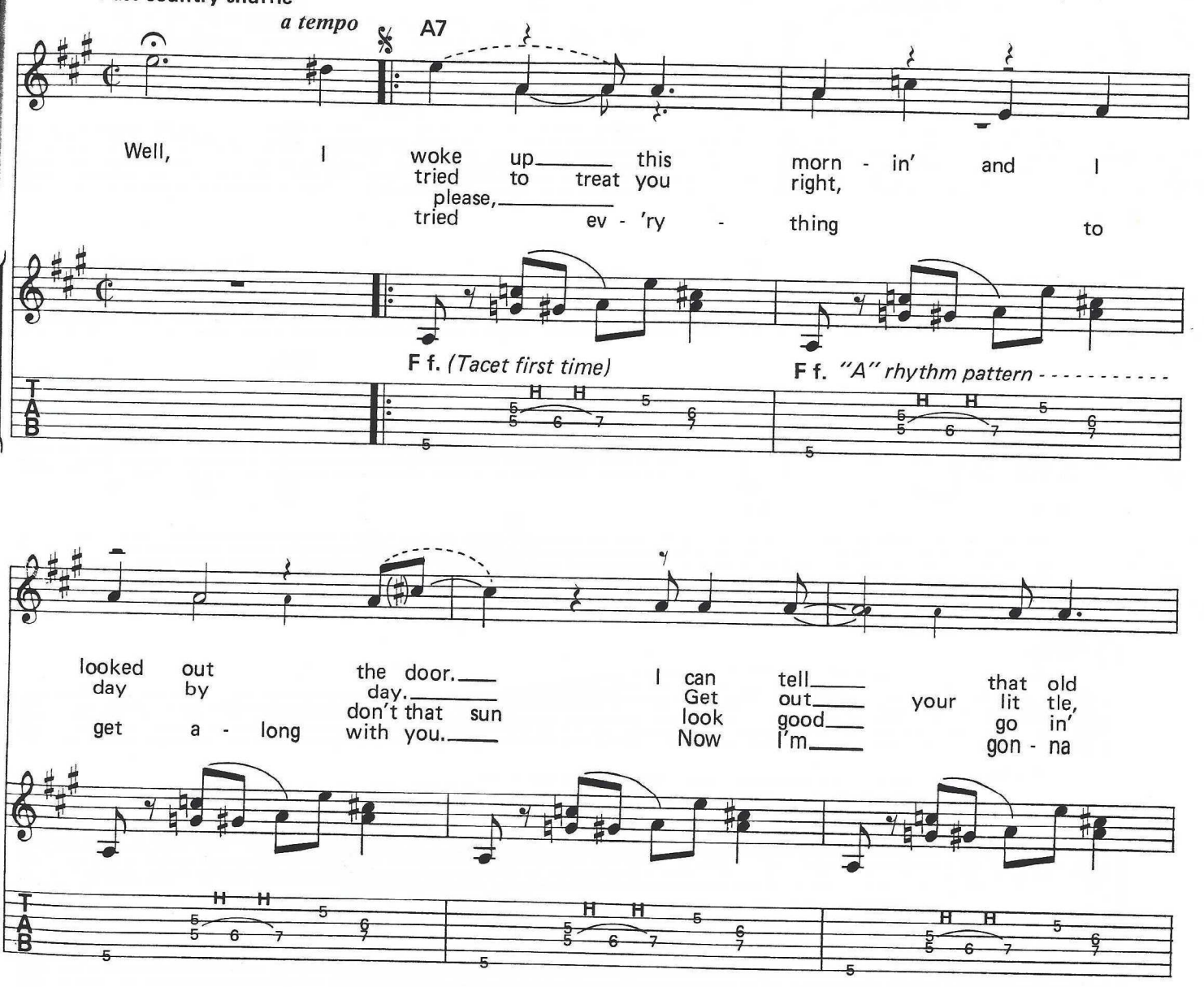
## (Scotty Moore)

Recorded in December of 1954, this is based on a tune by Sleepy John Estes, a black country blues singer/guitarist from Tennessee. Elvis began the record as a slow blues moan, then stopped the band and told them: "Hold it fellas! That don't *move* me. Let's get *real, real gone*, for a change." They started over at a much quicker tempo.

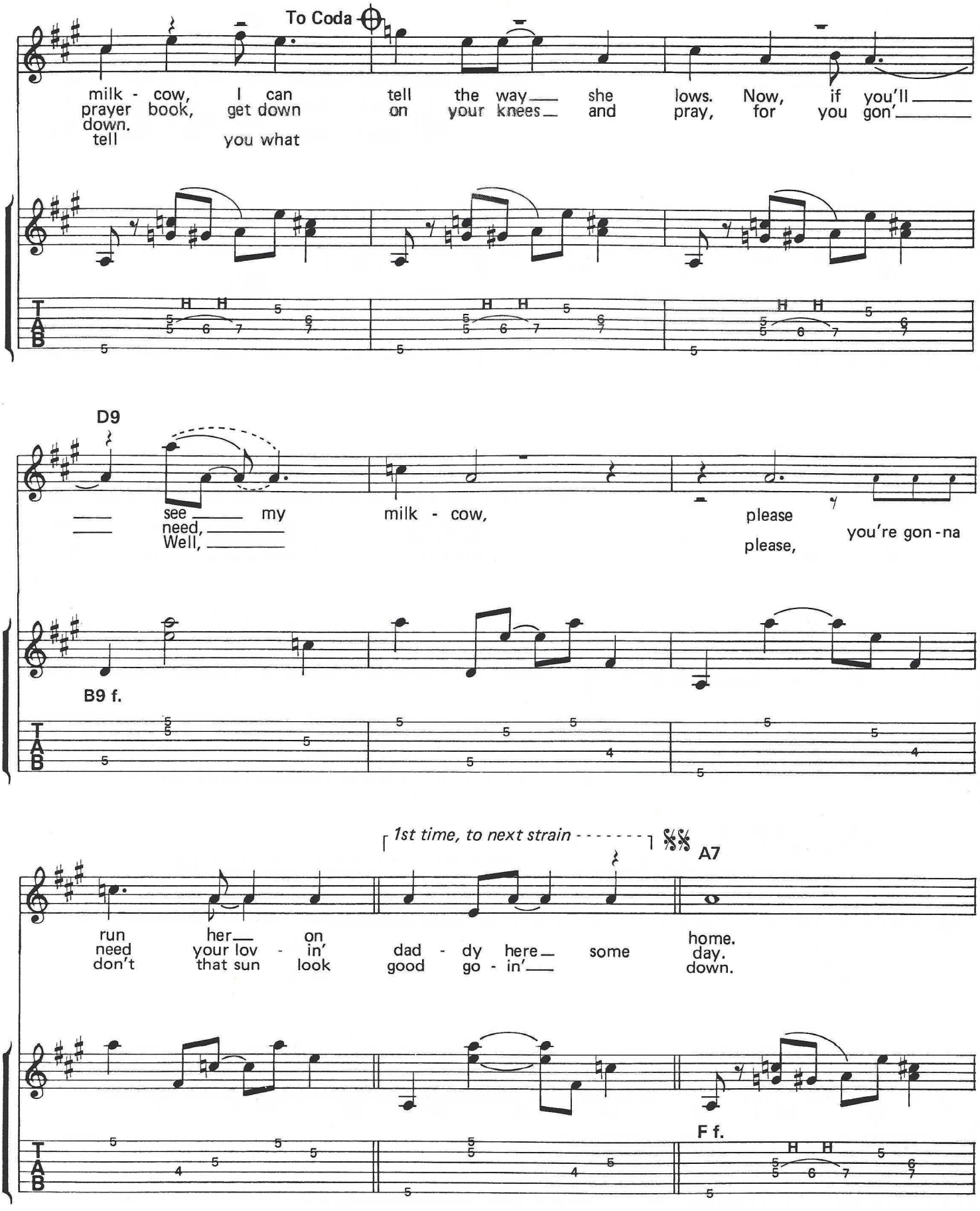
Moore's backup is all fingerpicking, mostly on one repetitious pattern. The opening to his solo has a real rural blues feel. The tune is a twelve-bar blues, but, like the early blues guitarists, Elvis and the band add extra bars whenever the spirit moves them.

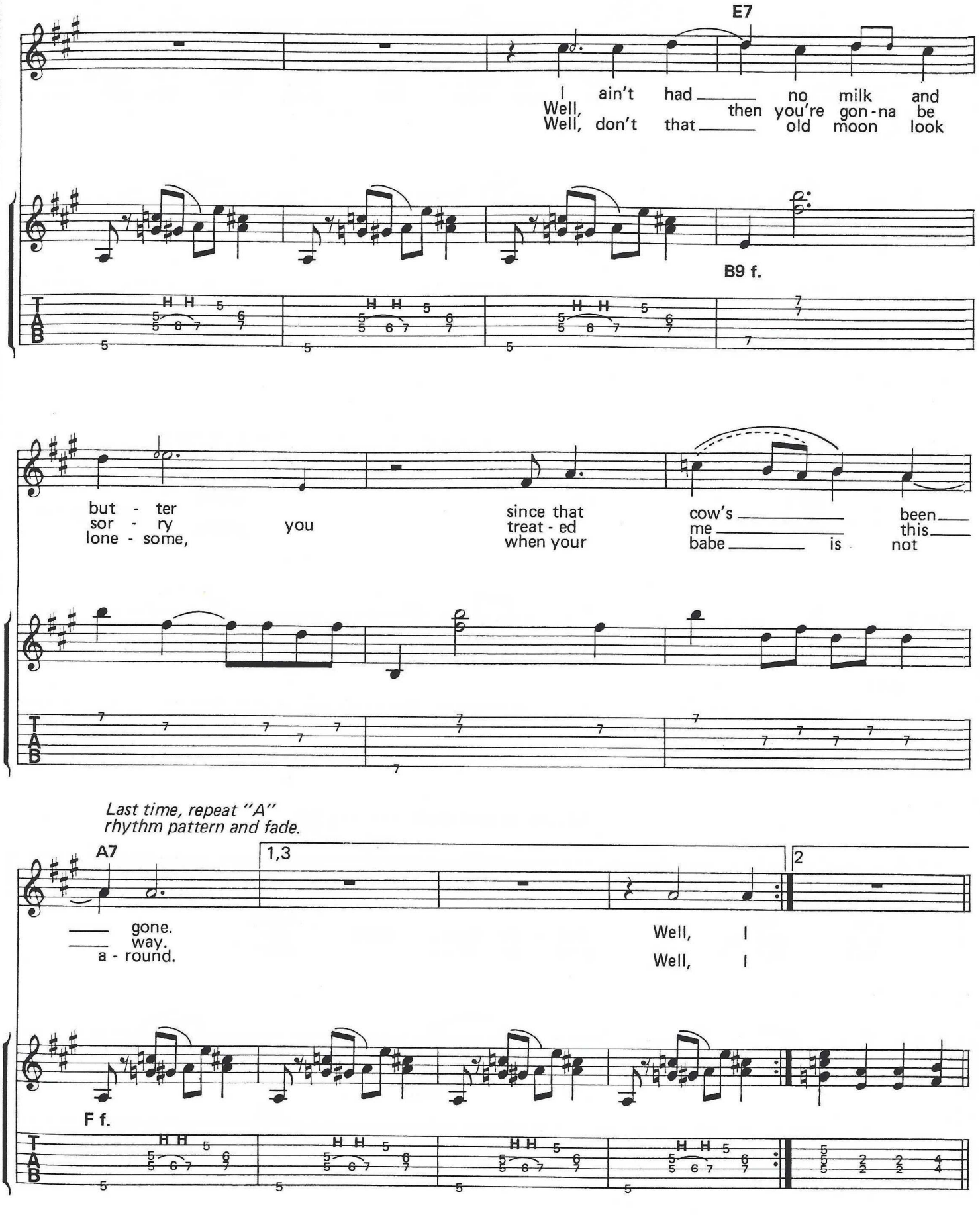


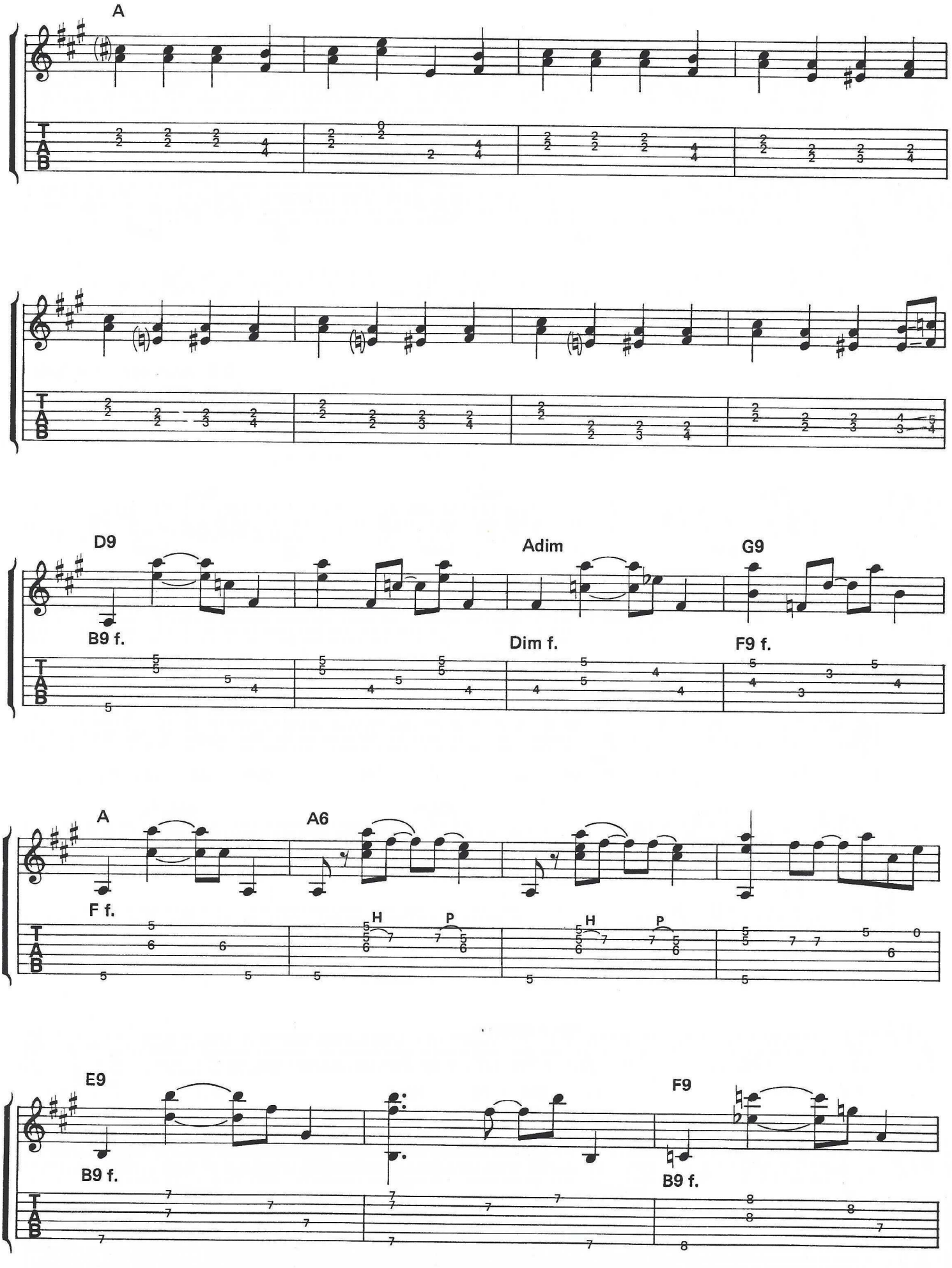
Words and Music by
KOKOMO ARNOLD

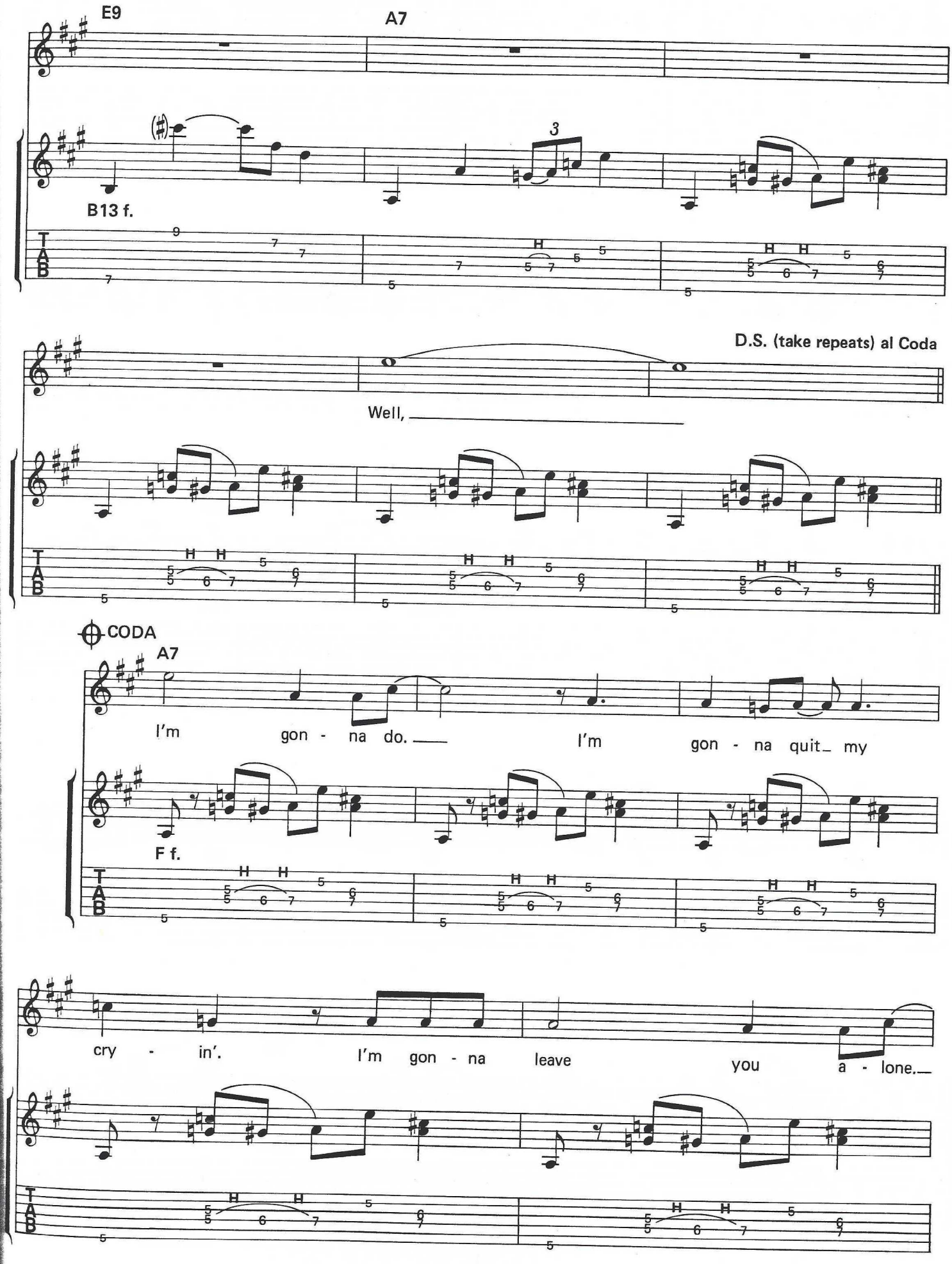

Fast country shuffle
a tempo
A7
Well, I woke up this morn - in' and I
tried to treat you right,
please,
tried ev - 'ry - thing to
F f. (Tacet first time)
F f. "A" rhythm pattern
looked out the door.
day by day.
get a - long don't that sun with you.
I can tell that old
Get out your lit tle,
look good go in'
Now I'm gon - na
T
A
B

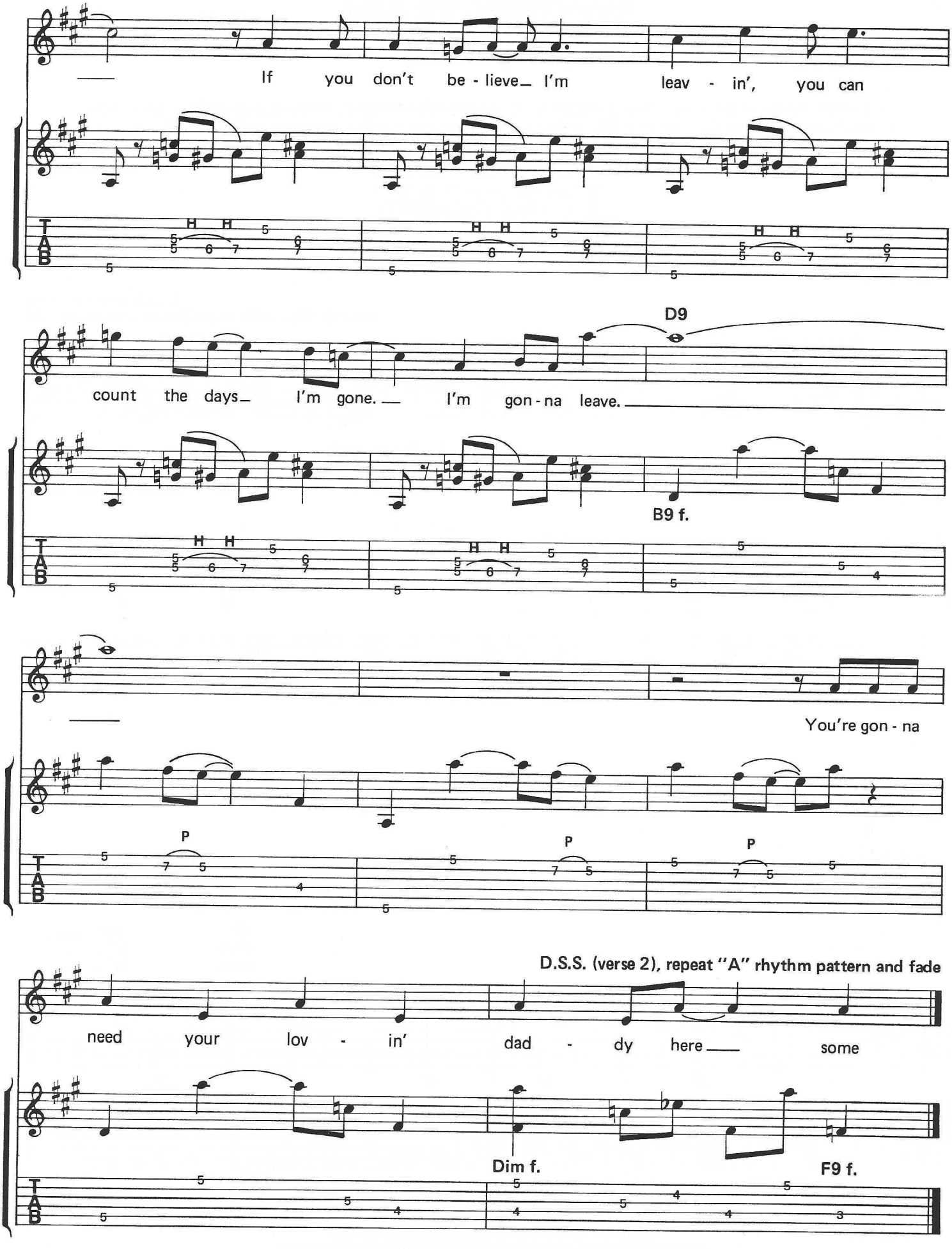
© Copyright 1934, 1963, 1988 by MCA MUSIC PUBLISHING, A Division of MCA INC., New York, NY
International Copyright Secured Made in U.S.A. All Rights Reserved
MCA MUSIC PUBLISHING


To Coda
milk - cow, I can tell the way she lows. Now, if you'll
prayer book, get down on your knees and pray, for you gon'
down.
tell you what
D9
see my milk - cow, please
need,
Well,
please, you're gon-na
B9 f.
1st time, to next strain
A7
run her on
need your lov - in'
don't that sun look
dad - dy here some
good go - in'
home.
day.
down.
F f.


E7
I ain't had ___ no milk and
Well, then you're gon-na be
Well, don't that ___ old moon look
B9 f.
but - ter
sor - ry you
lone - some,
since that
treat - ed
when your
cow's ___ been
me ___ this
babe ___ is not
Last time, repeat "A"
rhythm pattern and fade.
A7
1,3
2
___ gone.
___ way.
a - round.
Well, I
Well, I
F f.


A
D9
B9 f.
Adim
Dim f.
G9
F9 f.
A
F f.
A6
H
P
H
P
E9
B9 f.
F9
B9 f.

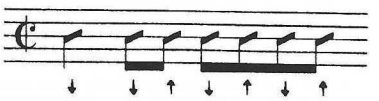

E9
A7
B13 f.
D.S. (take repeats) al Coda
Well,
CODA
A7
I'm gon - na do. I'm gon - na quit my
F f.
cry - in'. I'm gon - na leave you a - lone.


If you don't be - lieve_ I'm leav - in', you can
D9
count the days_ I'm gone. I'm gon - na leave.
B9 f.
You're gon - na
D.S.S. (verse 2), repeat "A" rhythm pattern and fade
need your lov - in' dad - dy here some
Dim f.
F9 f.

# MYSTERY TRAIN

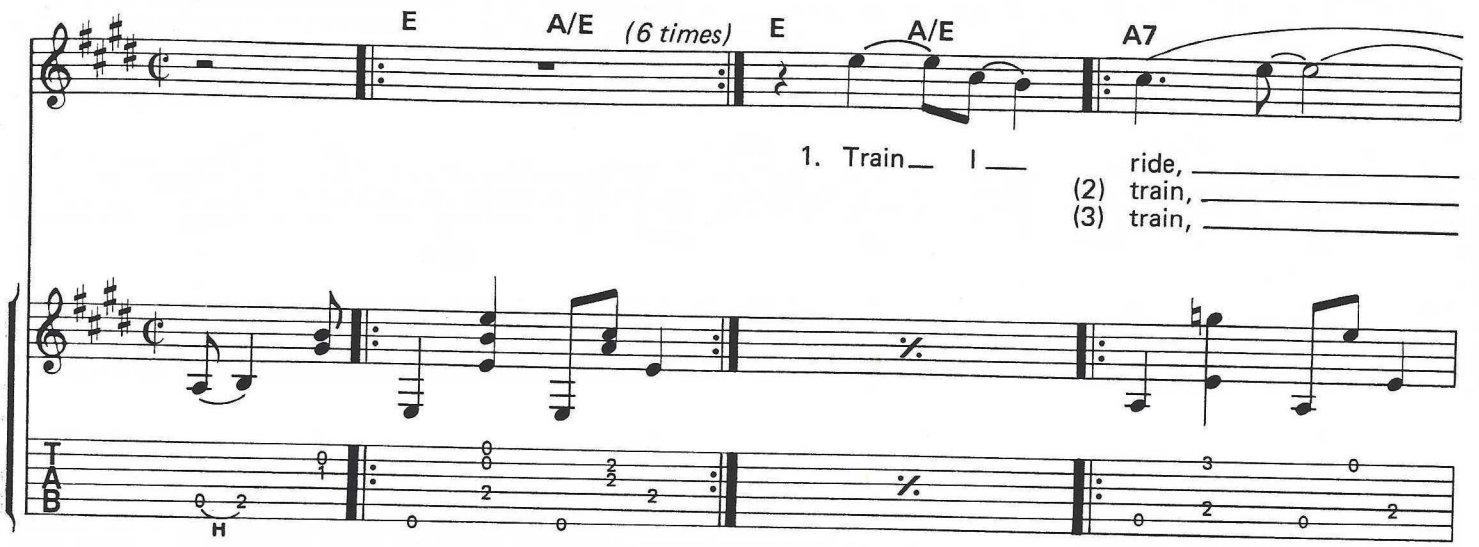
## (Scotty Moore)

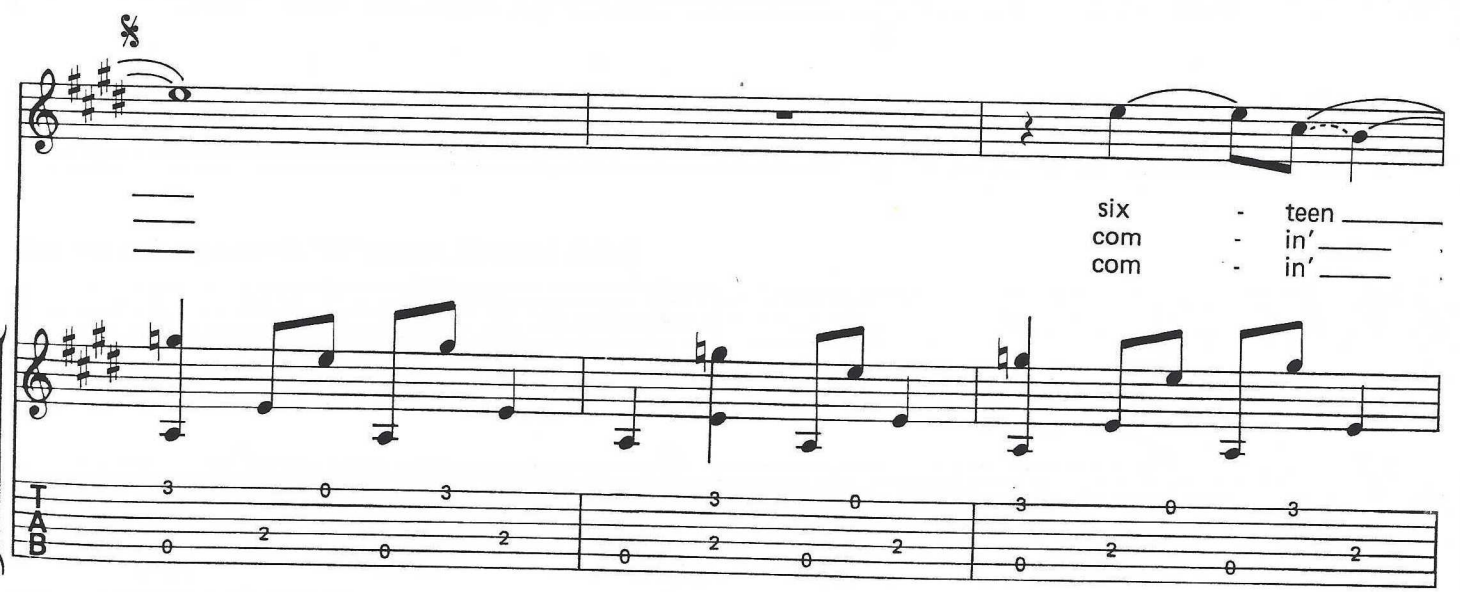
This cover of Junior Parker's blues tune was Elvis' fifth and final Sun release. It was recorded in February of 1955 and included drummer D.J. Fontana. Moore fingerpicks throughout with a very country/blues feel.



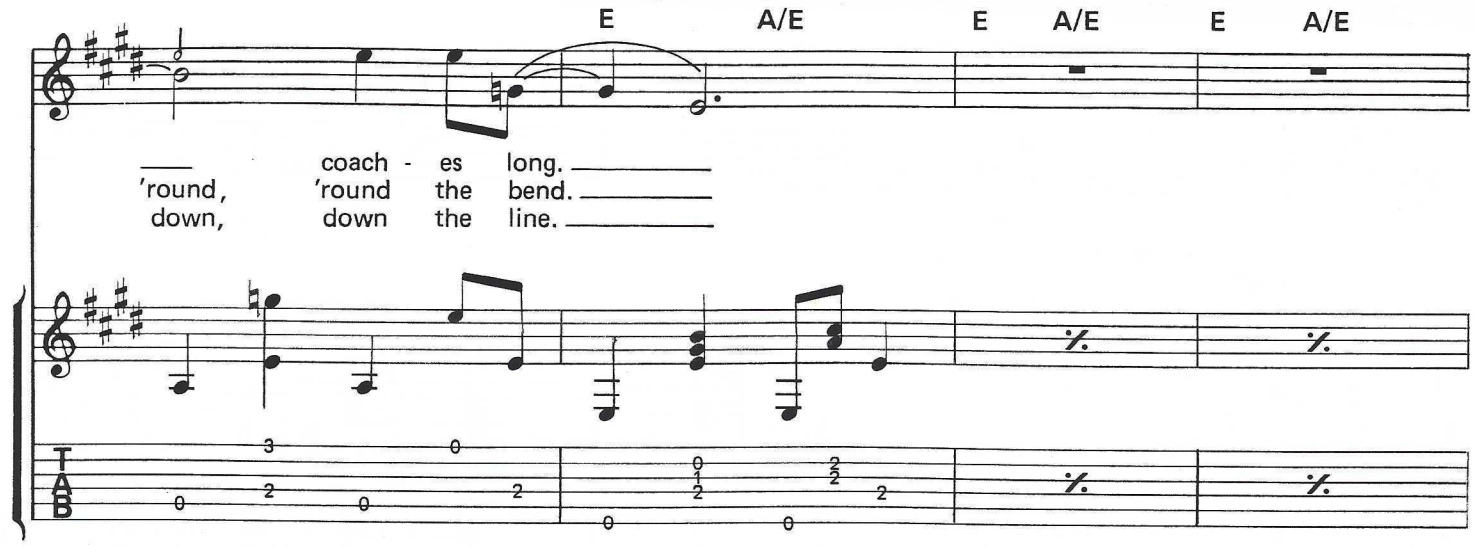
Words and Music by
SAM C. PHILLIPS and HERMAN PARKER, JR.

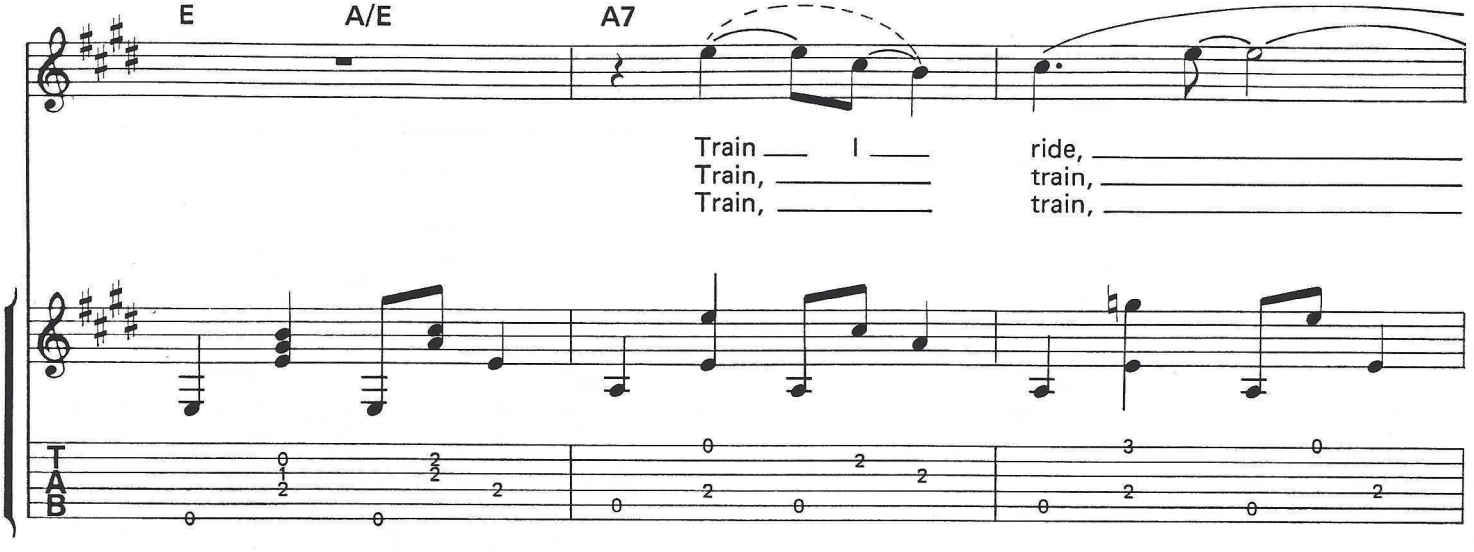
Bright shuffle

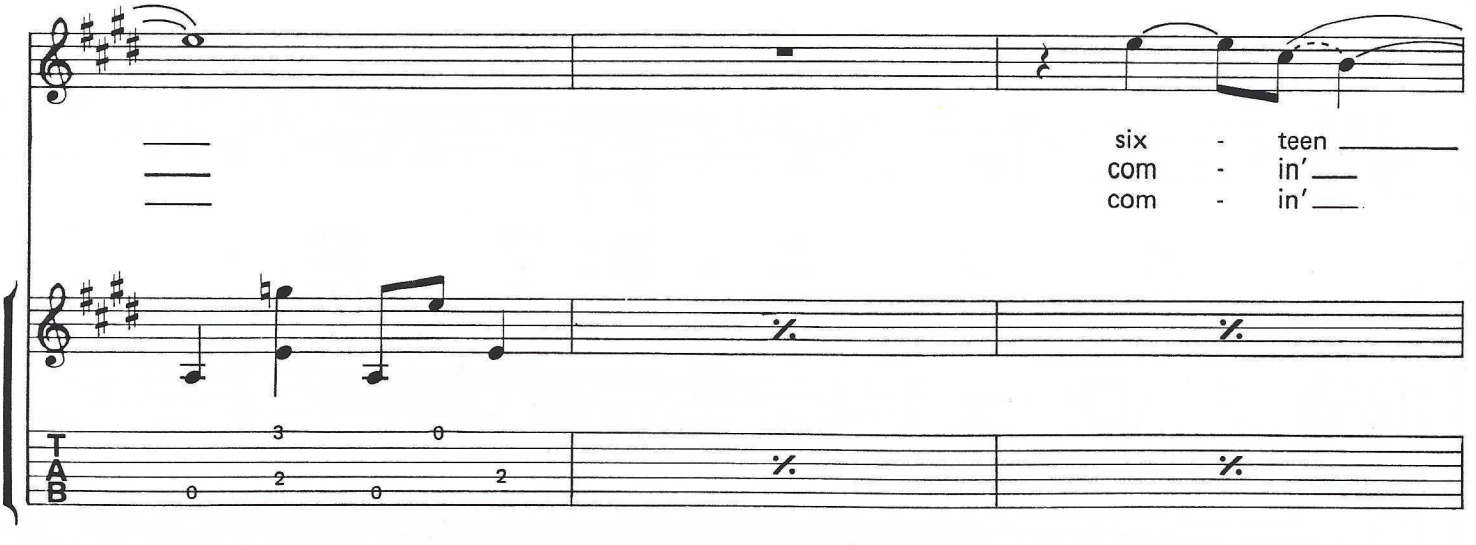


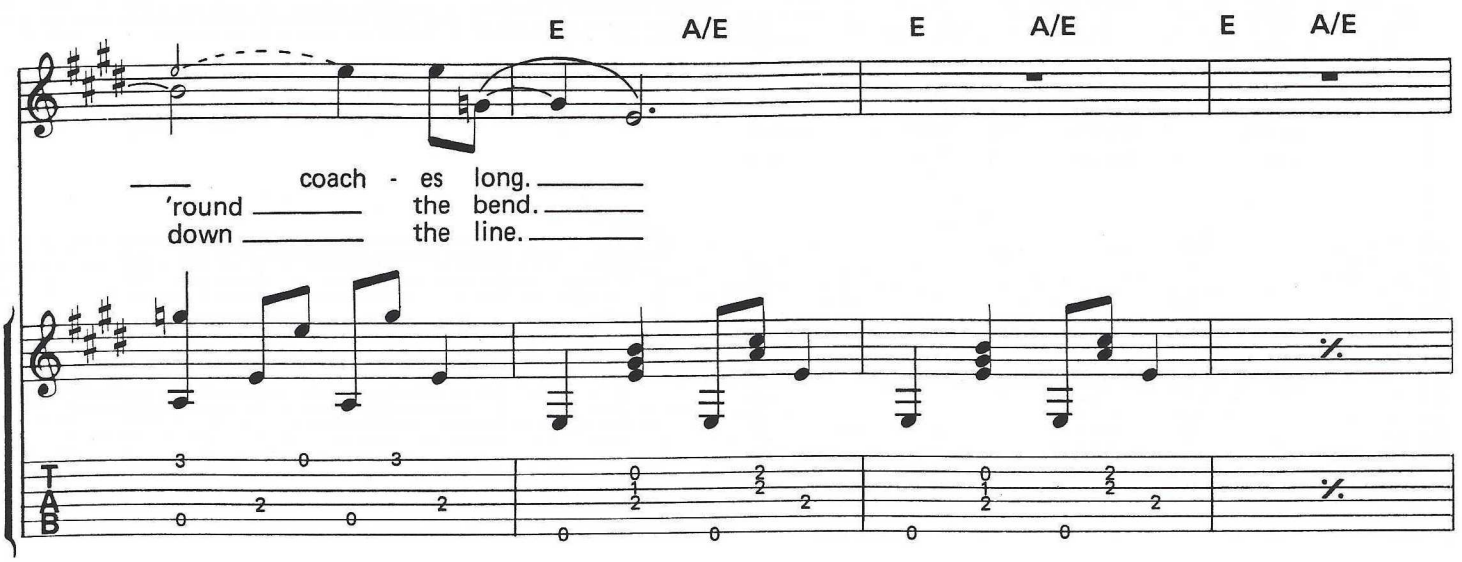



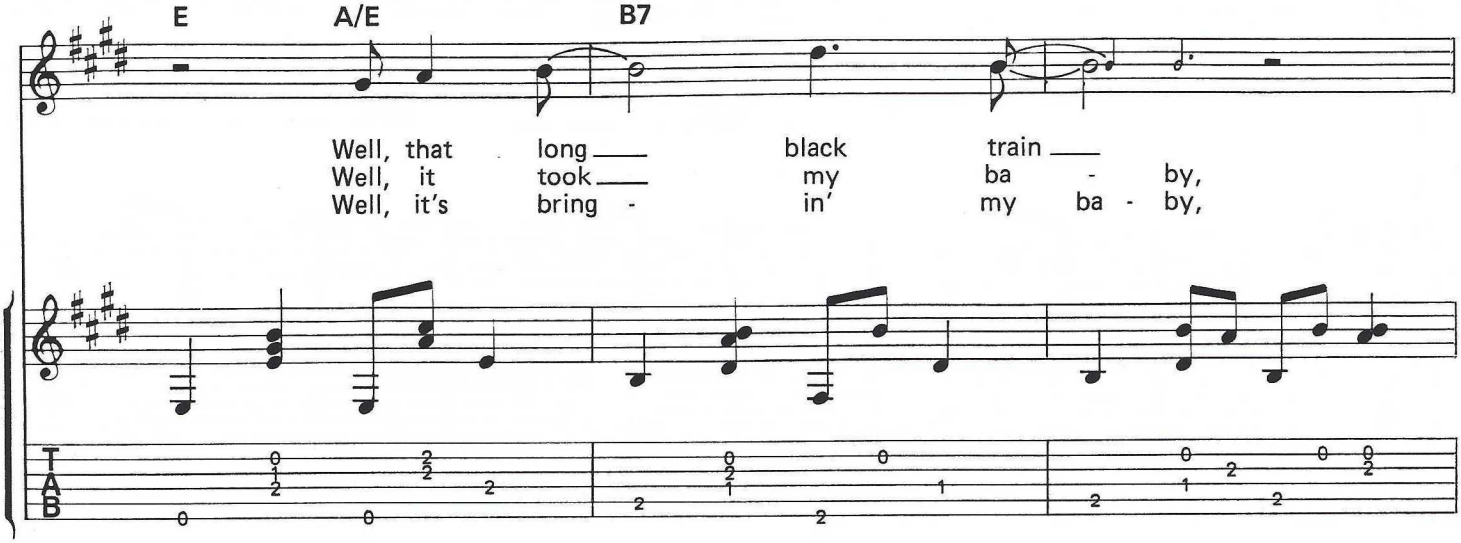

Copyright © 1955 by Hi-Lo Music
This arrangement Copyright © 1988 by Hi-Lo Music
Public Performance rights in the U.S.A. & Canada owned by Hi-Lo Music
All other rights for the world controlled by Unichappell Music, Inc. (Rightsong Music, Publisher)
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

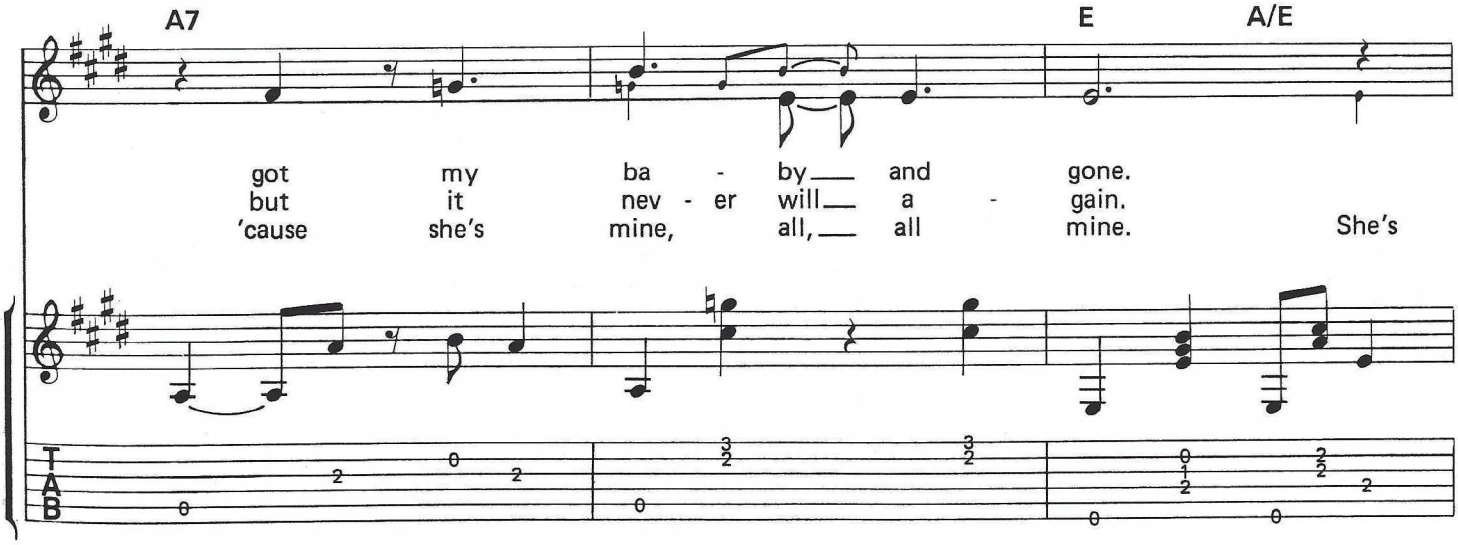

E
A/E
E
A/E
E
A/E
coach - es long.
'round, 'round the bend.
down, down the line.

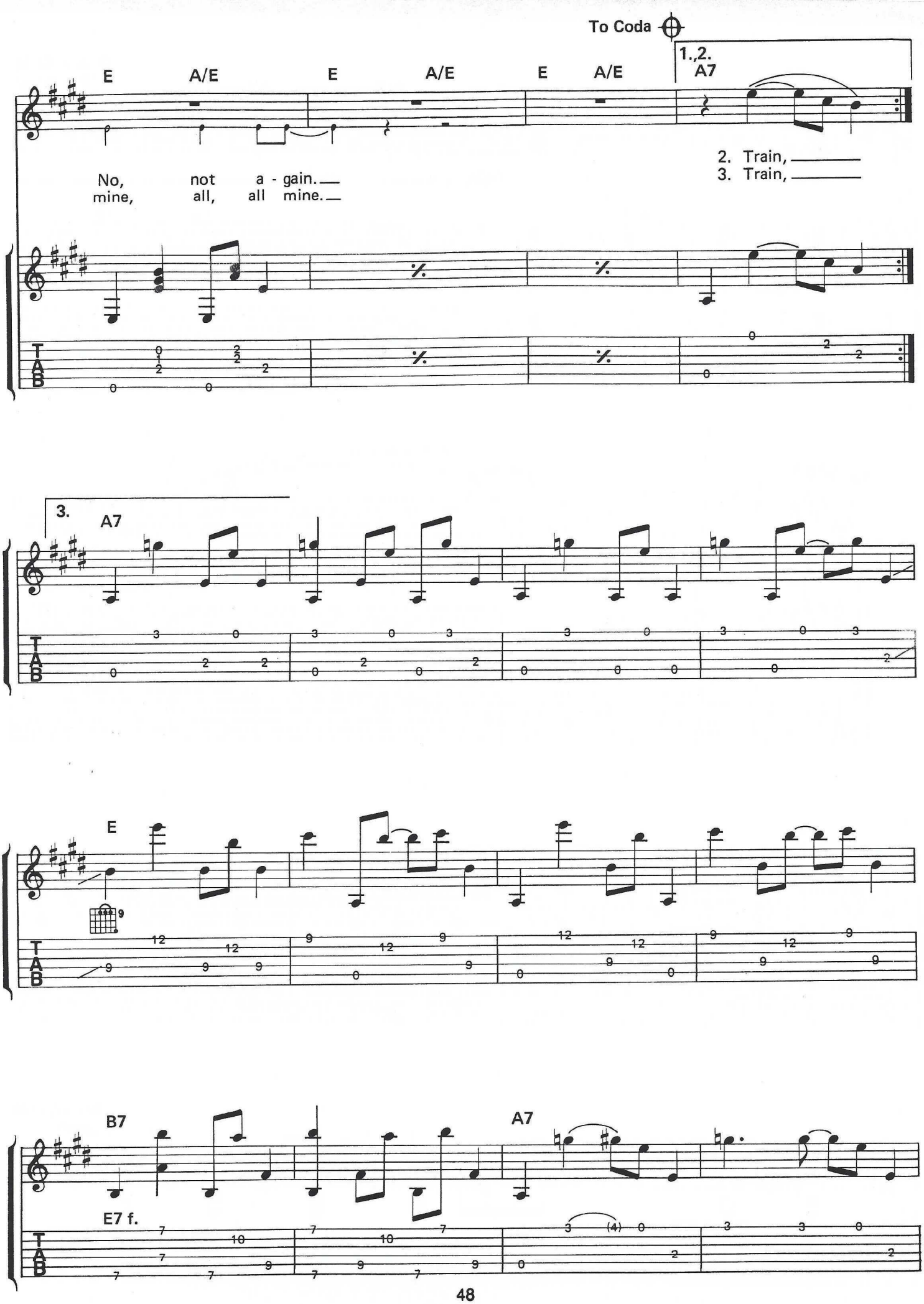

E
A/E
A7
Train I
Train,
Train,
ride,
train,
train,

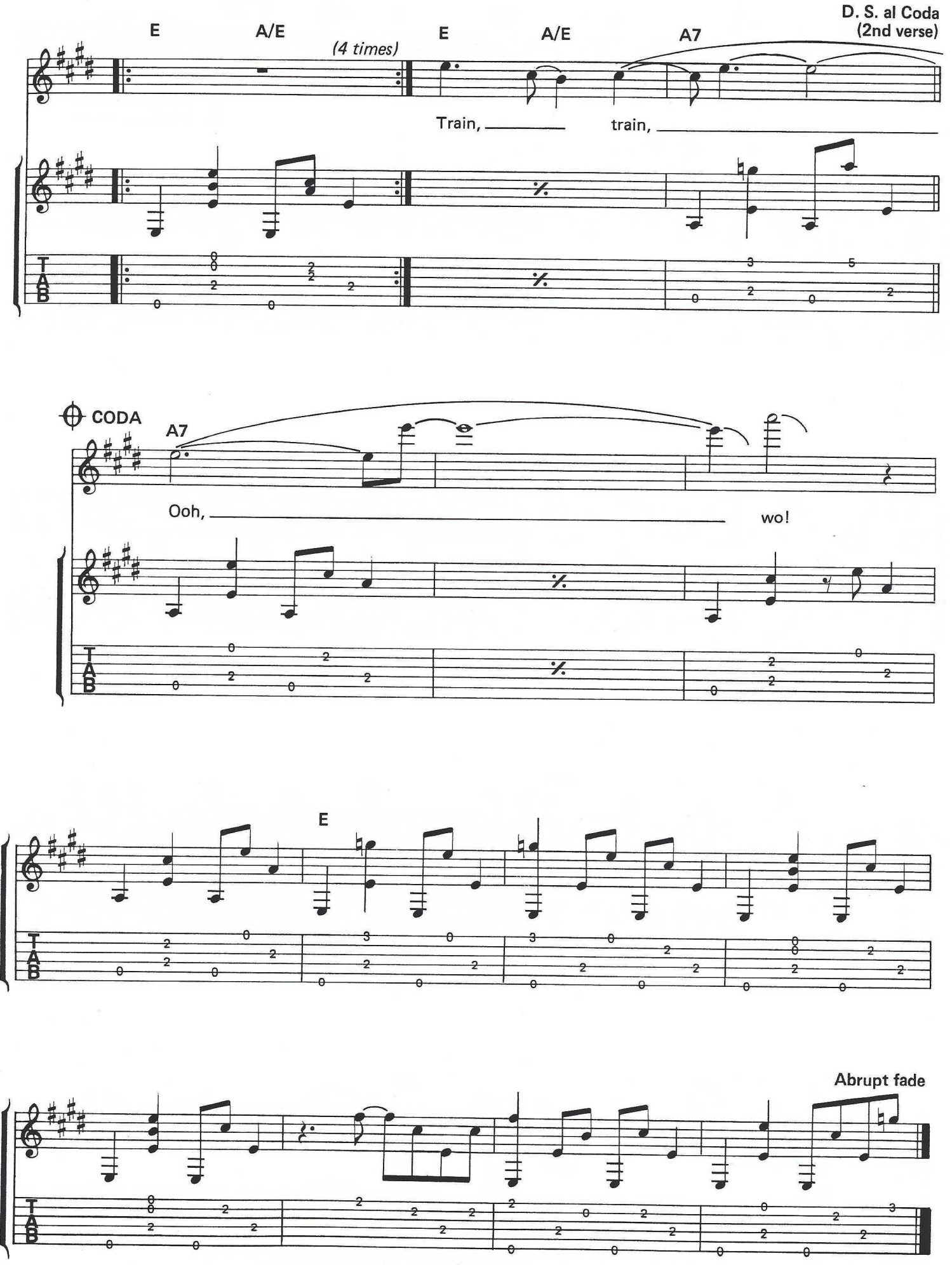

six - teen
com - in'
com - in'


E A/E E A/E E A/E
coach - es long.
'round the bend.
down the line.


E A/E B7
Well, that long black train
Well, it took my ba - by,
Well, it's bring - in' my ba - by,


A7 E A/E
got my ba - by and gone.
but it nev - er will a - gain.
'cause she's mine, all, all mine. She's

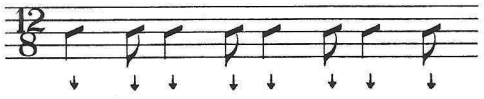

To Coda
1.,2.
E
A/E
E
A/E
E
A/E
A7
No, not a - gain.
mine, all, all mine.
2. Train,
3. Train,
3.
A7
E
B7
A7
E7 f.
T
A
B


E
A/E
(4 times)
E
A/E
A7
D. S. al Coda
(2nd verse)
Train,
train,
CODA
A7
Ooh,
wo!
E
Abrupt fade

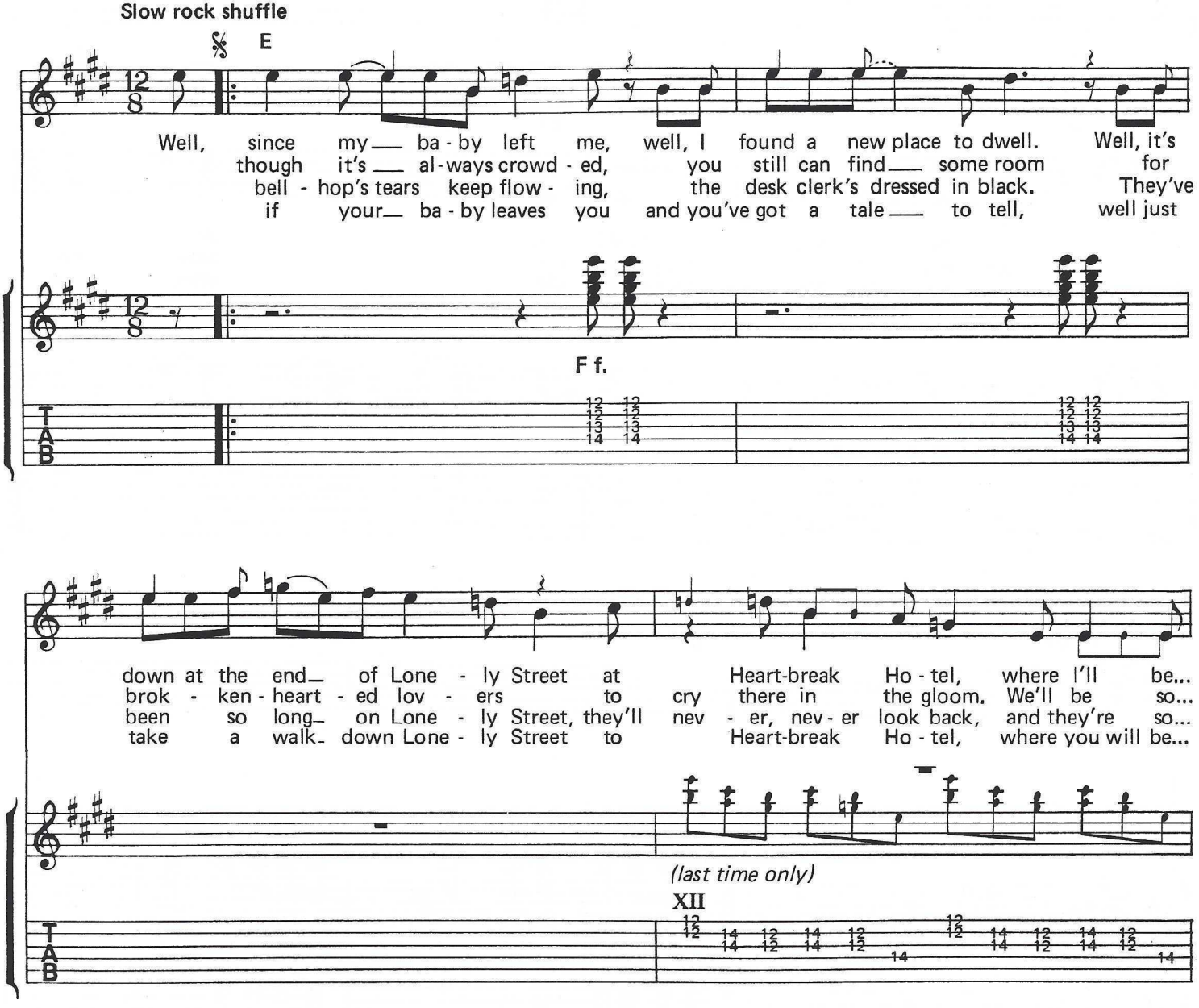
# HEARTBREAK HOTEL

## (Scotty Moore)

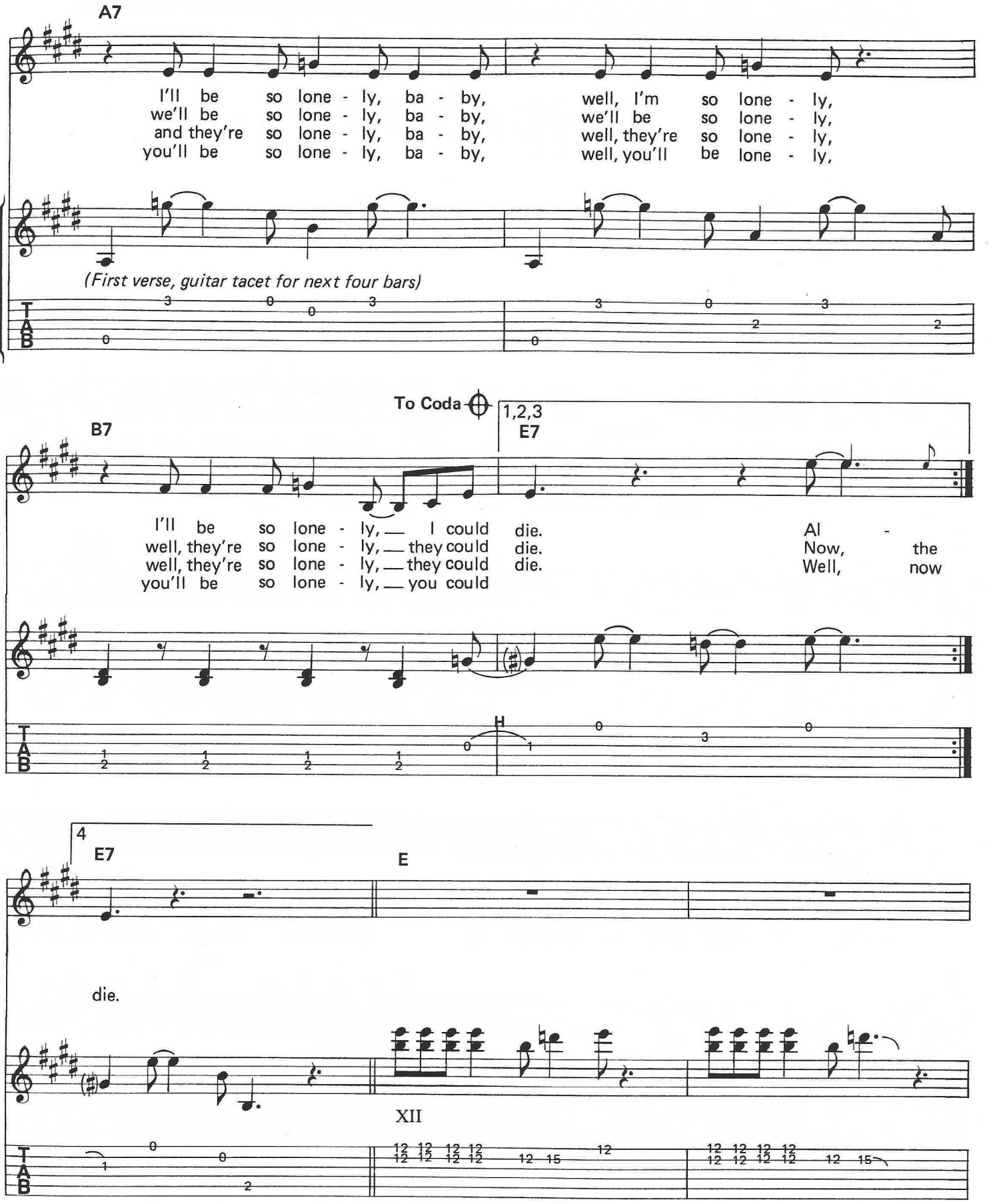
This was Elvis' first RCA release, recorded January 10, 1956, and it went to the top of the pop charts. Like the first few RCA sides, it imitates the strange Sun sessions' echo sound. Moore plays some Chuck Berry-style, double-note blues licks and unison bends.

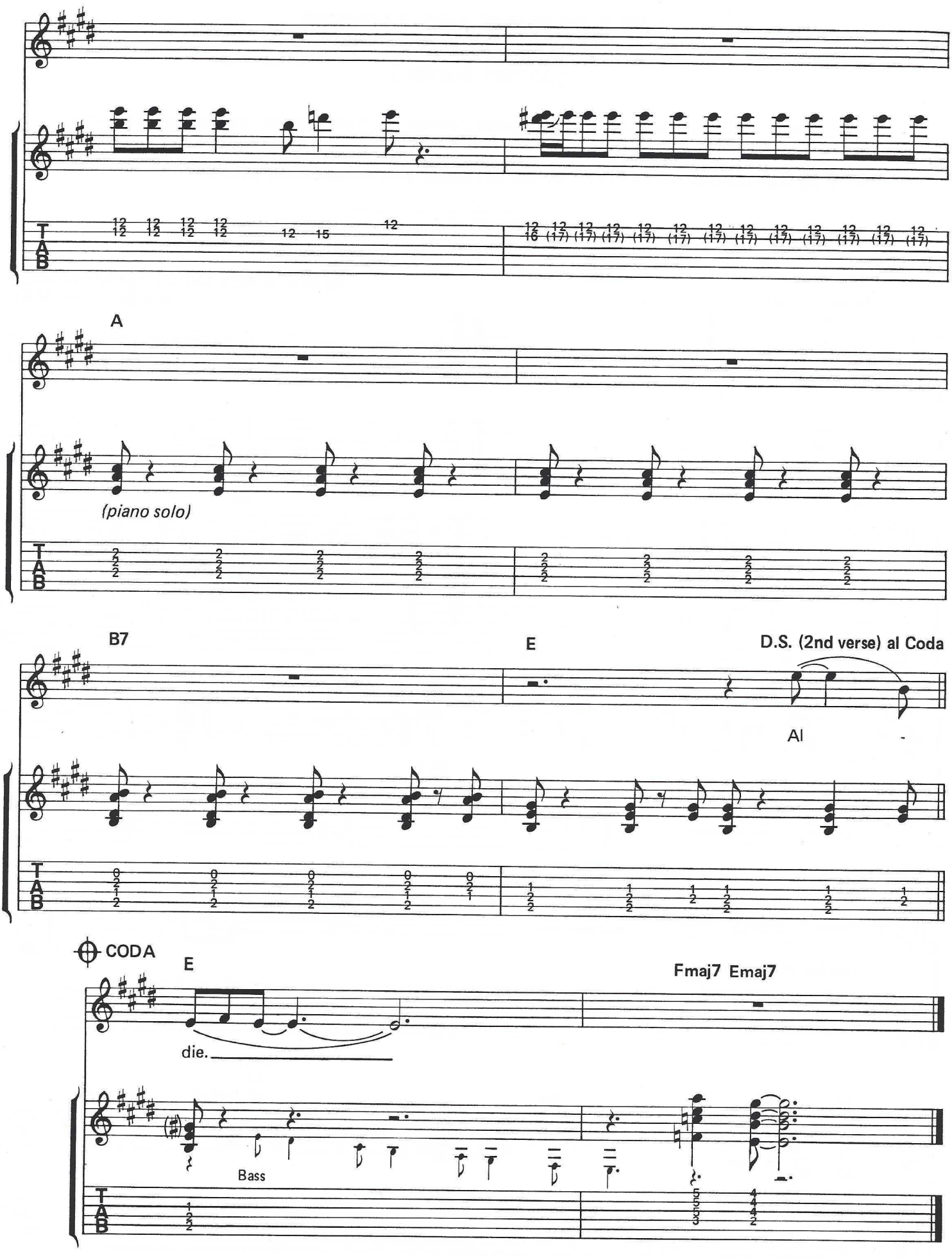


By MAE BOREN AXTON, TOMMY DURDEN
and ELVIS PRESLEY


Slow rock shuffle
E
Well, since my ba - by left me, well, I found a new place to dwell. Well, it's
though it's al - ways crowd - ed, you still can find some room for
bell - hop's tears keep flow - ing, the desk clerk's dressed in black. They've
if your ba - by leaves you and you've got a tale to tell, well just
F f.
down at the end of Lone - ly Street at Heart-break Ho - tel, where I'll be...
brok - ken - heart - ed lov - ers to cry there in the gloom. We'll be so...
been so long on Lone - ly Street, they'll nev - er, nev - er look back, and they're so...
take a walk down Lone - ly Street to Heart-break Ho - tel, where you will be...
(last time only)
XII

Copyright © 1956 by Tree Publishing Co., Inc., 8 Music Square West, Nashville, TN 37203
Copyright Renewed
This arrangement Copyright © 1988 by Tree Publishing Co., Inc.
International Copyright Secured Made in U.S.A. All Rights Reserved

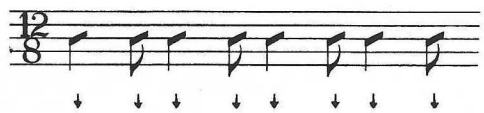

A7
I'll be so lone - ly, ba - by, well, I'm so lone - ly,
we'll be so lone - ly, ba - by, we'll be so lone - ly,
and they're so lone - ly, ba - by, well, they're so lone - ly,
you'll be so lone - ly, ba - by, well, you'll be lone - ly,
(First verse, guitar tacet for next four bars)
To Coda
1,2,3
B7
E7
I'll be so lone - ly, I could die. Al -
well, they're so lone - ly, they could die. Now, the
well, they're so lone - ly, they could die. Well, now
you'll be so lone - ly, you could
H
4
E7
E
die.
XII


A
(piano solo)
B7
E
D.S. (2nd verse) al Coda
Al
CODA
E
Fmaj7 Emaj7
die.
Bass

# HEARTBREAK HOTEL

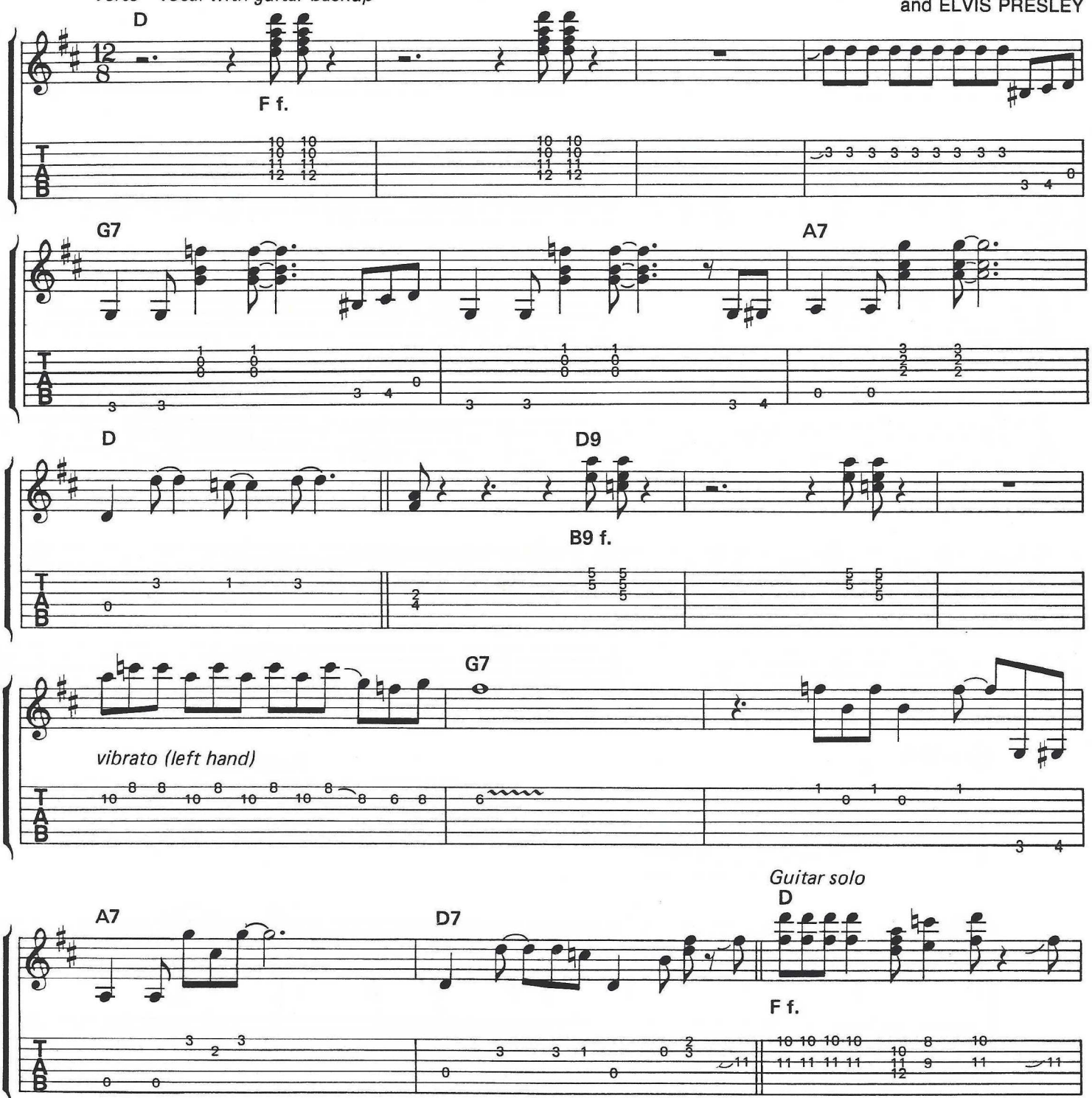
## (James Burton)

On this live Madison Square Garden cut, Burton's guitar dominates the track more than Moore's did on the original. And, he is allowed a full solo in the middle of the tune (Moore split the solo with the piano player). The flavor of his playing resembles Moore's, but his solo displays some Burton chicken pickin' and string bending. Notice how he plays off the G blues position during (and just before) the G7 chord in the solo.

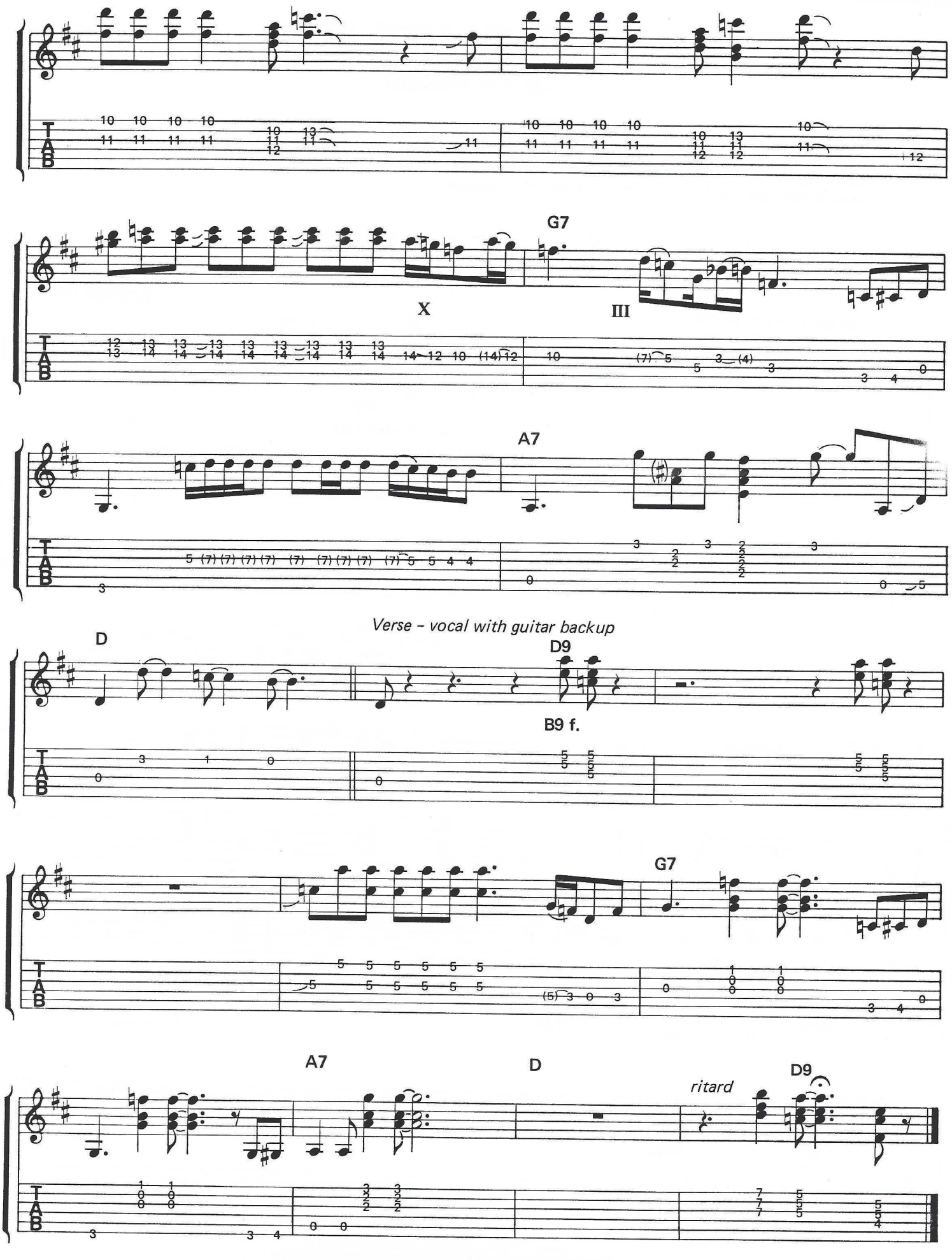


By MAE BOREN AXTON, TOMMY DURDEN and ELVIS PRESLEY

*Verse – vocal with guitar backup*



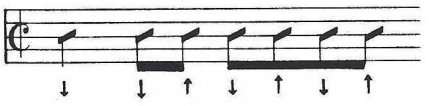

Copyright © 1956 by Tree Publishing Co., Inc., 8 Music Square West, Nashville, TN 37203
Copyright Renewed
This arrangement Copyright © 1988 by Tree Publishing Co., Inc.
International Copyright Secured Made in U.S.A. All Rights Reserved


G7
X
III
A7
Verse - vocal with guitar backup
D
D9
B9 f.
G7
A7
D
D9
ritard

# MY BABY LEFT ME

## (Scotty Moore)

Elvis recorded this Arthur Crudup blues on January 30, 1956. It was the only RCA release that featured a non-stop *fingerpicking* Scotty Moore, with the ad-lib feel of the Sun session records (although the introductory two-bar pattern dominated Moore's backup). There are both up-the-neck and first position finger-picking styles, and a much looser approach than on most of the RCA sessions.



Words and Music by
ARTHUR CRUDUP

**Bright country shuffle**

A

Bass

F7 f.

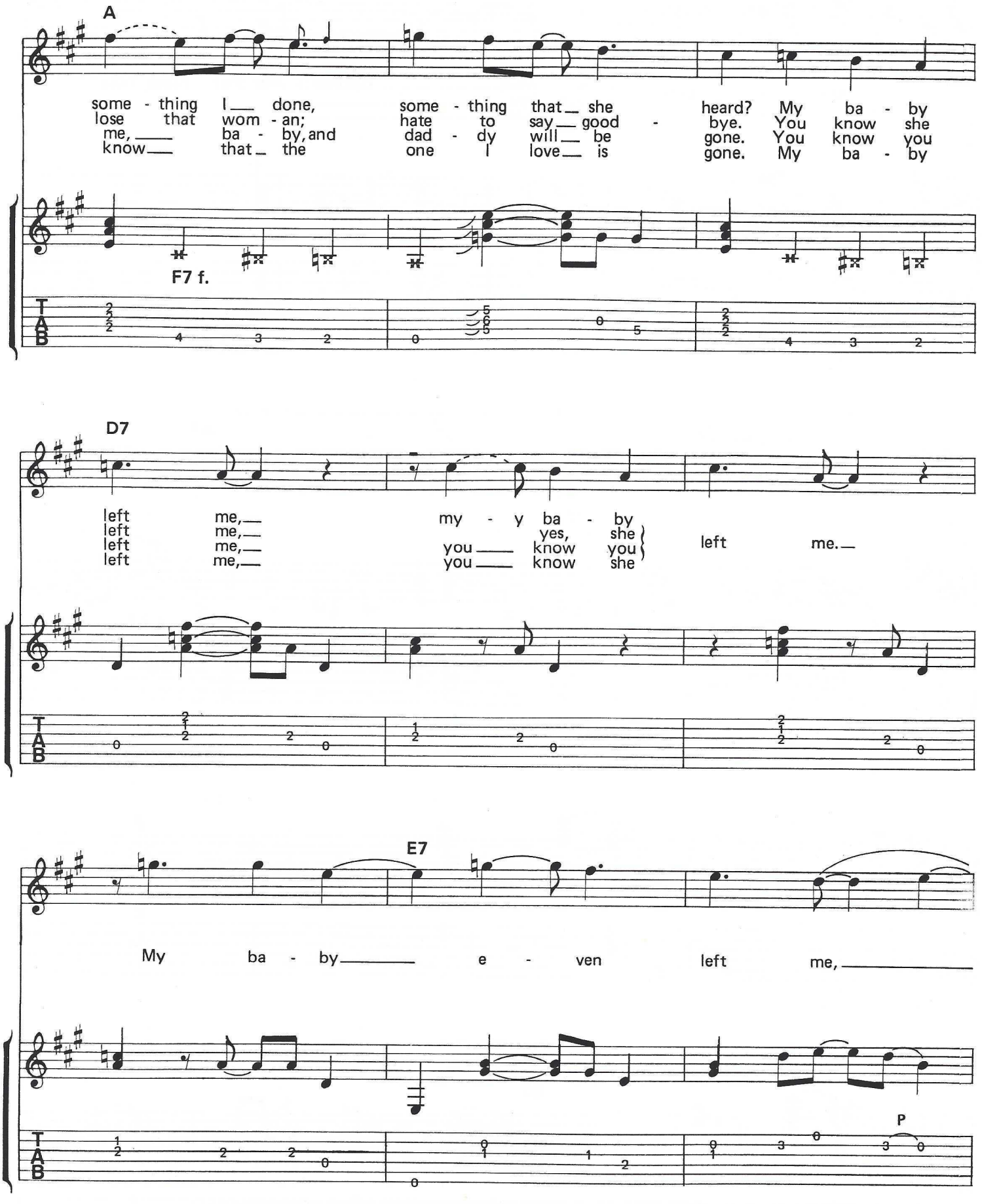
*"A" rhythm pattern*

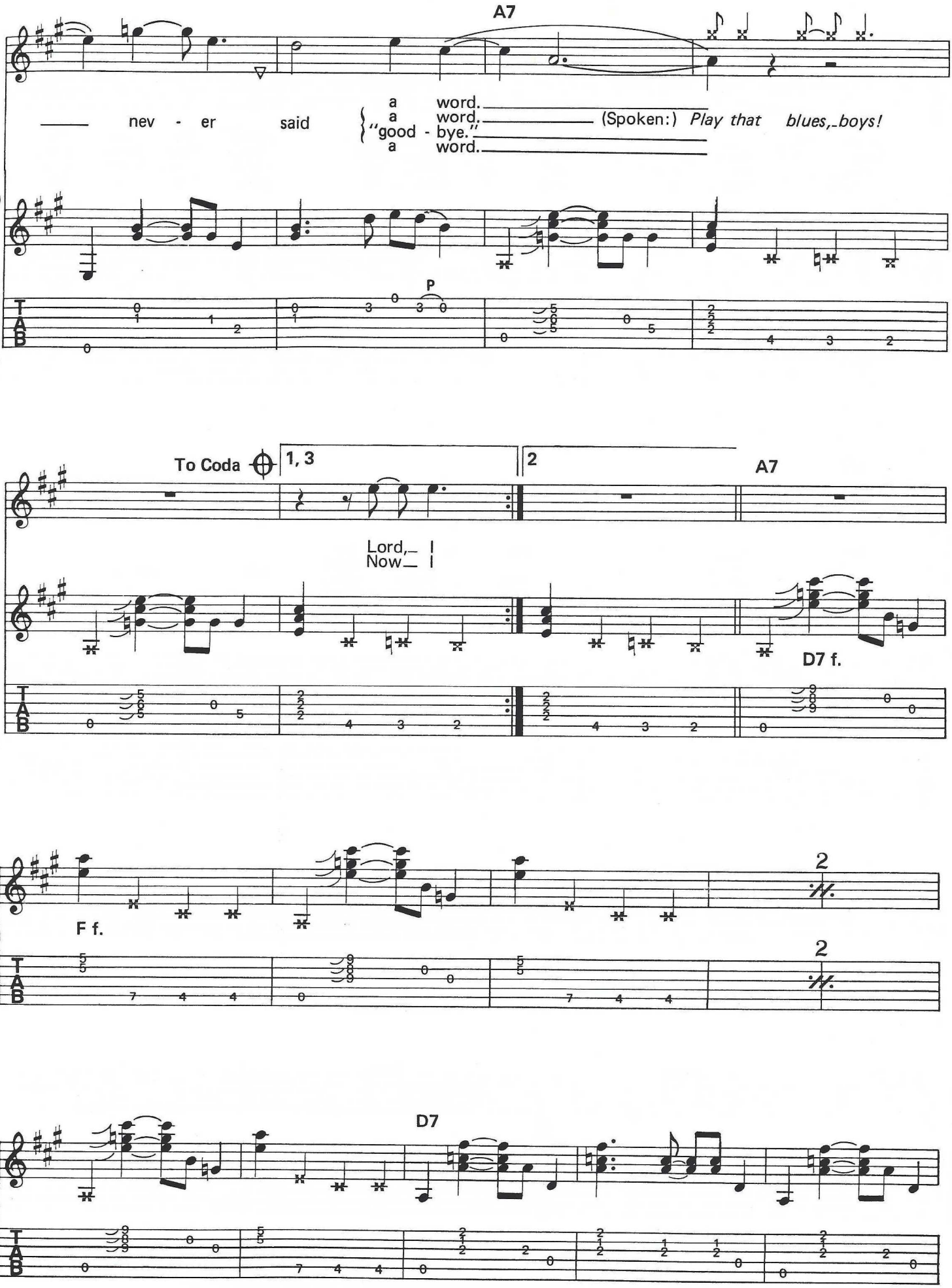
Yes, my ba - by left me,
stand at my win-dow;
one of these morn - ings,
stand at my win-dow,

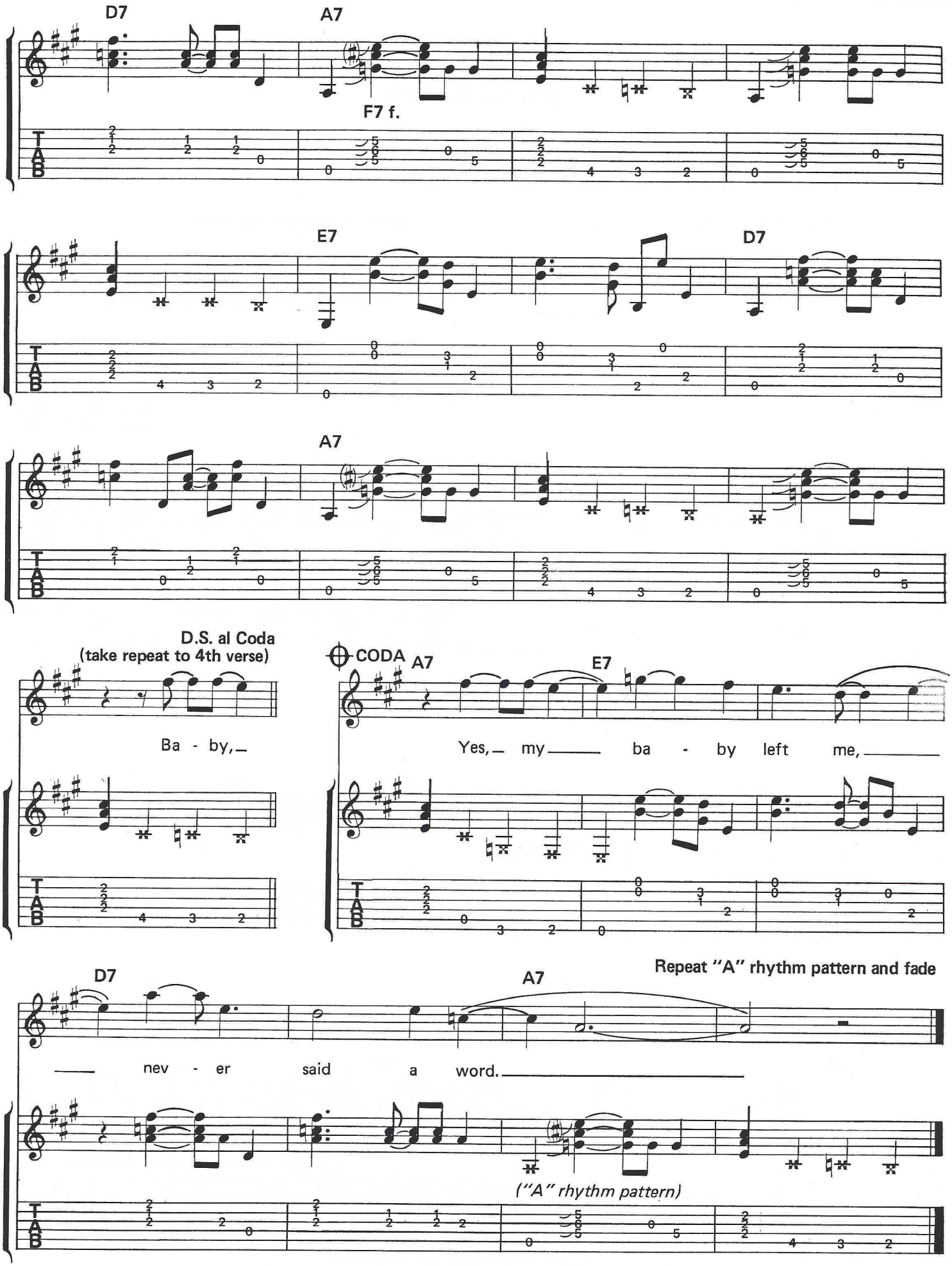
nev - er said a word.
wring my hands and cry.
Lord, it won't be long;
wring my hands and moan.

Was it
I hate to
you'll look for
All I

Copyright © 1956 by Elvis Presley Music and Crudup Music
This arrangement Copyright © 1988 by Elvis Presley Music and Crudup Music
All rights controlled by Unichappell Music, Inc. (Rightsong Music, Publisher)
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.


A
some - thing I done, some - thing that she heard? My ba - by
lose that wom - an; hate to say good - bye. You know she
me, ba - by, and dad - dy will be gone. You know you
know that the one I love is gone. My ba - by
F7 f.
D7
left me, my - y ba - by
left me, yes, she
left me, you know you
left me, you know she
left me.
E7
My ba - by e - ven left me,
P


A7
nev - er said
a word.
a word.
"good - bye."
a word.
(Spoken:) Play that blues,_boys!
P
To Coda
1, 3
2
A7
Lord,_ I
Now_ I
D7 f.
F f.
2
2
D7

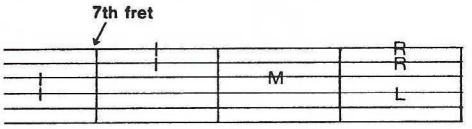

D7
A7
F7 f.
E7
D7
A7
D.S. al Coda
(take repeat to 4th verse)
Ba - by,
CODA
A7
E7
Yes, my ba - by left me,
D7
A7
Repeat "A" rhythm pattern and fade
nev - er said a word.
("A" rhythm pattern)
T
A
B

# MY BABY LEFT ME

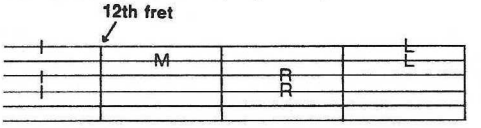
## (James Burton)

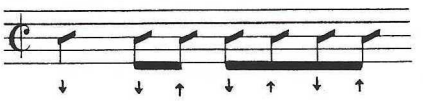
From the 1974 "LIVE ON STAGE IN MEMPHIS" Lp, this track is faster and less laid-back than the original, but Burton imitates Moore's basic backup lick. His solo, however, features all the Burton trademark sounds. He makes use of a second and fourth blues position:

Second blues position (key of A)

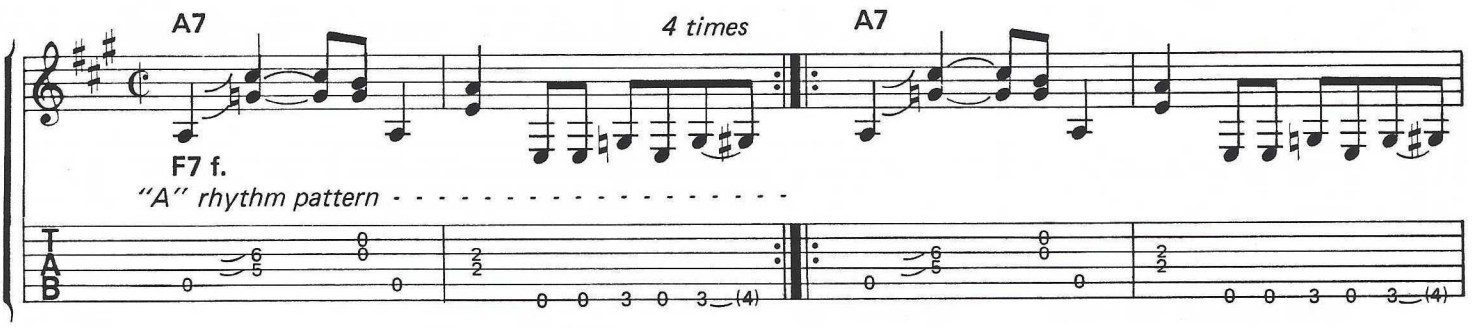


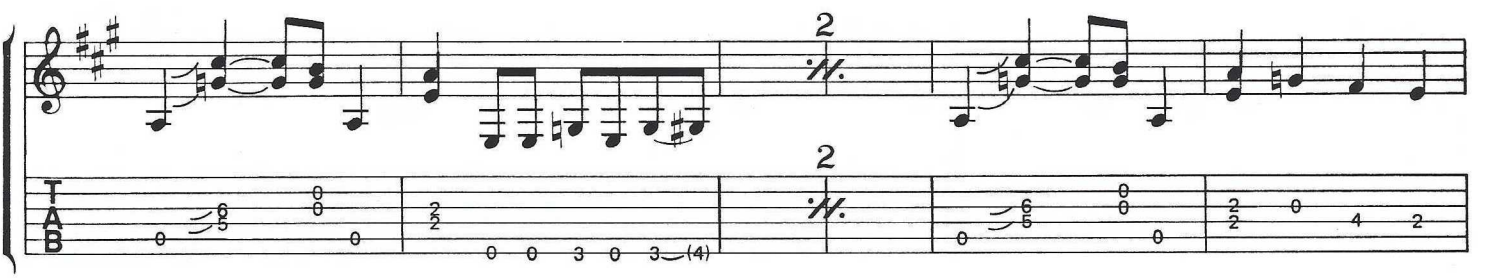

4th blues position (key of A)

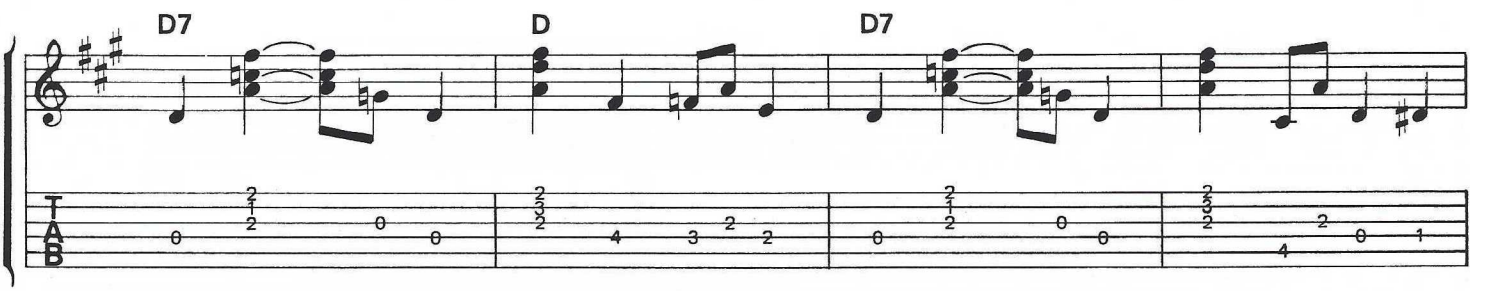


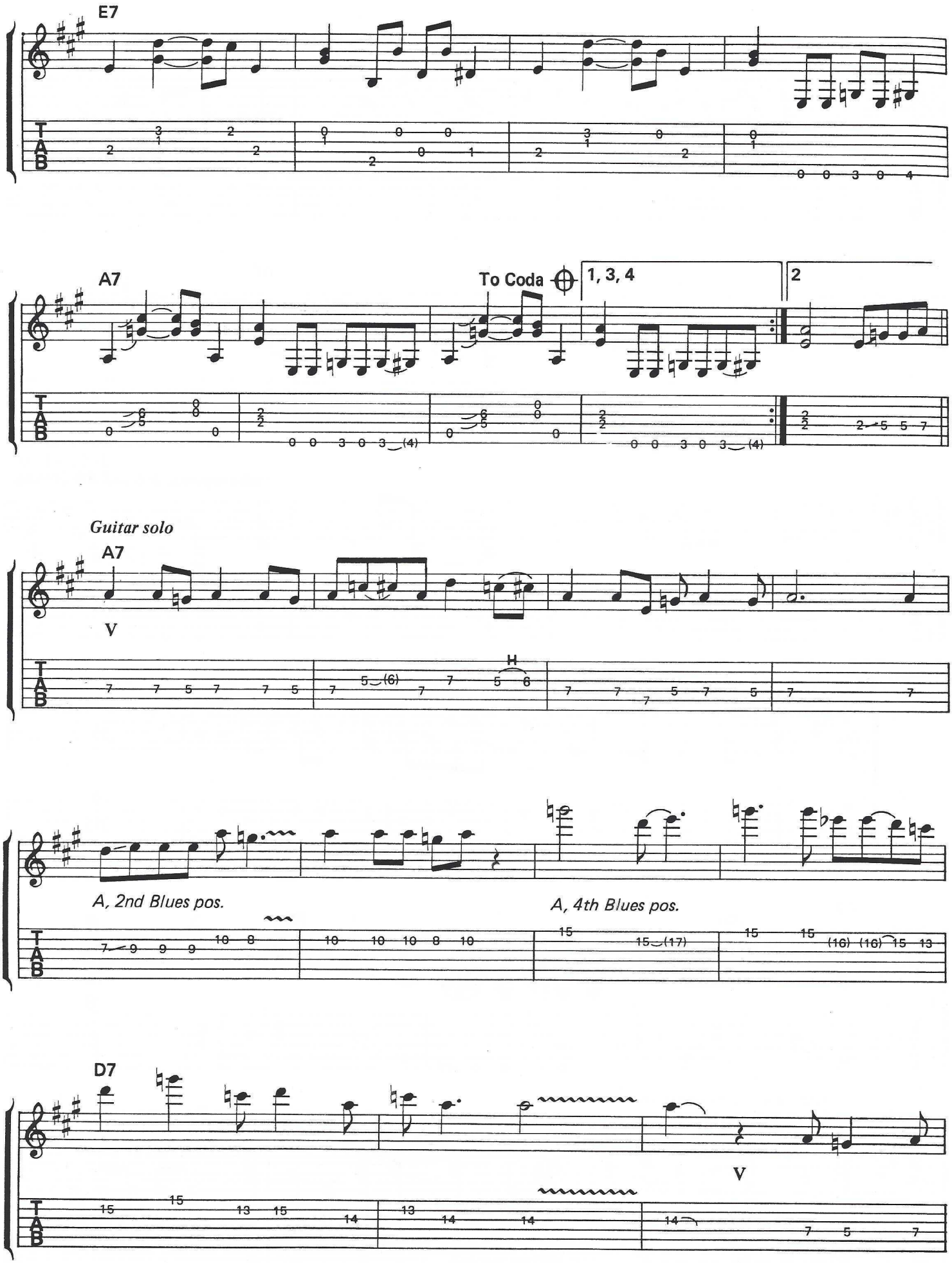
Words and Music by
ARTHUR CRUDUP

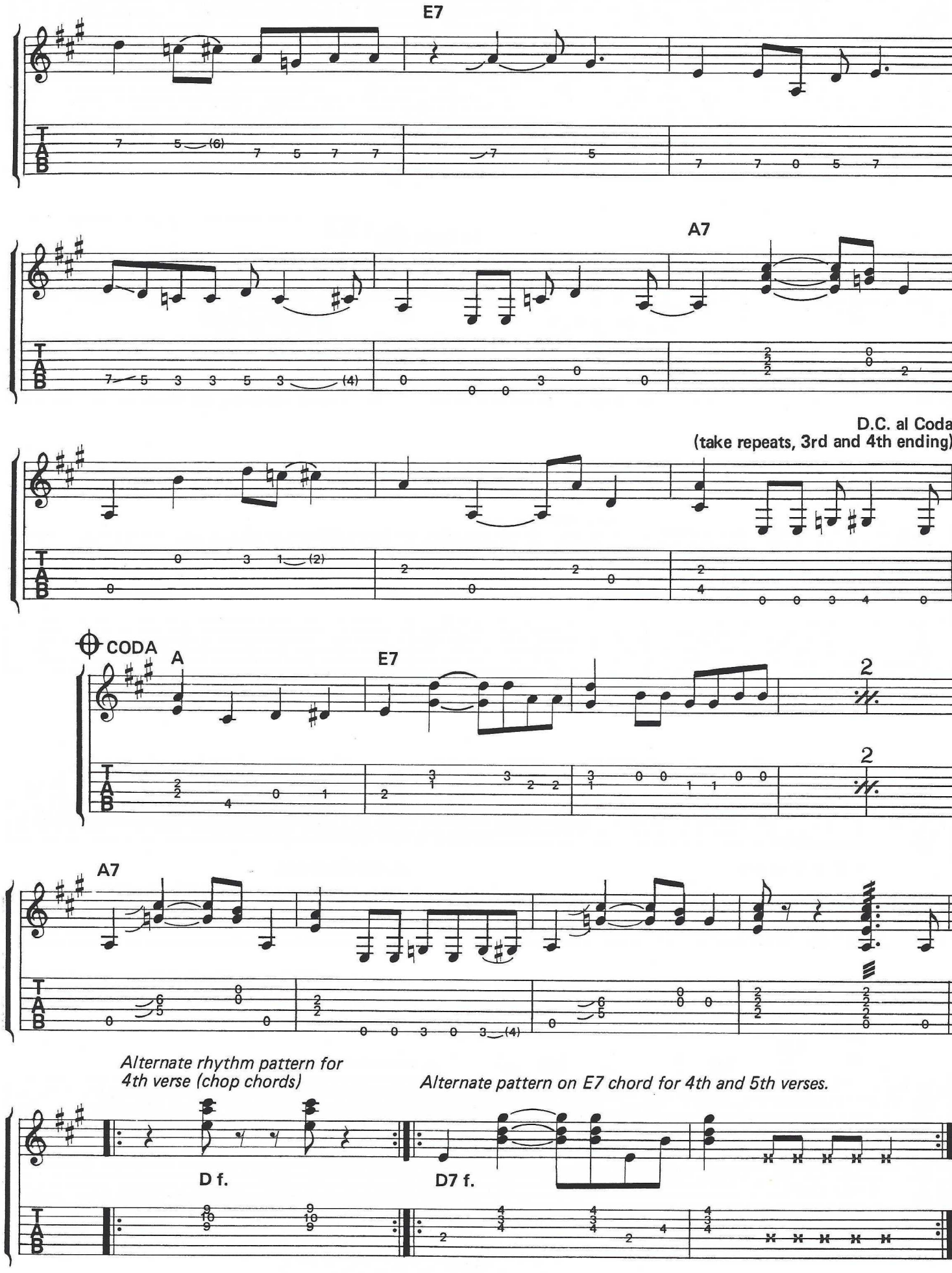



Copyright © 1956 by Elvis Presley Music and Crudup Music
This arrangement Copyright © 1988 by Elvis Presley Music and Crudup Music
All rights controlled by Unichappell Music, Inc. (Rightsong Music, Publisher)
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.


E7
A7
To Coda
1, 3, 4
2
Guitar solo
A7
V
H
A, 2nd Blues pos.
A, 4th Blues pos.
D7
V
T
A
B

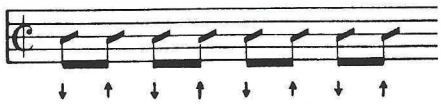

E7
A7
D.C. al Coda
(take repeats, 3rd and 4th ending)
CODA
A
E7
2
2
A7
Alternate rhythm pattern for
4th verse (chop chords)
Alternate pattern on E7 chord for 4th and 5th verses.
D f.
D7 f.

# BLUE SUEDE SHOES

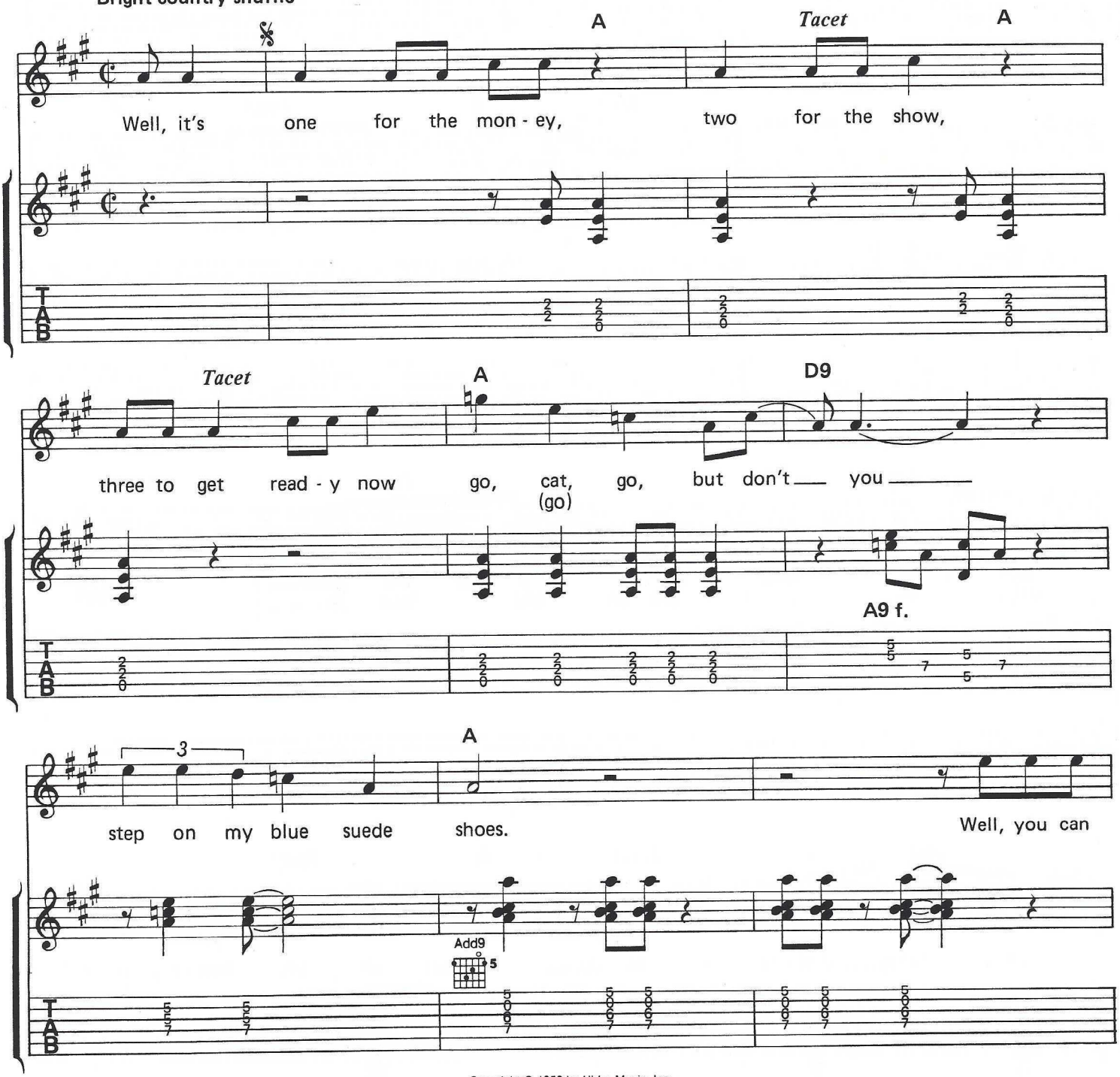
## (Scotty Moore)

Recorded by Presley the same day as *MY BABY LEFT ME, BLUE SUEDE SHOES* went to #20 on the charts. Carl Perkins' original version, recorded at Sun studios in '55, was the first song to go to the top of the pop, rhythm and blues *and* country charts. It made Perkins a star and put Sun Records on the map.

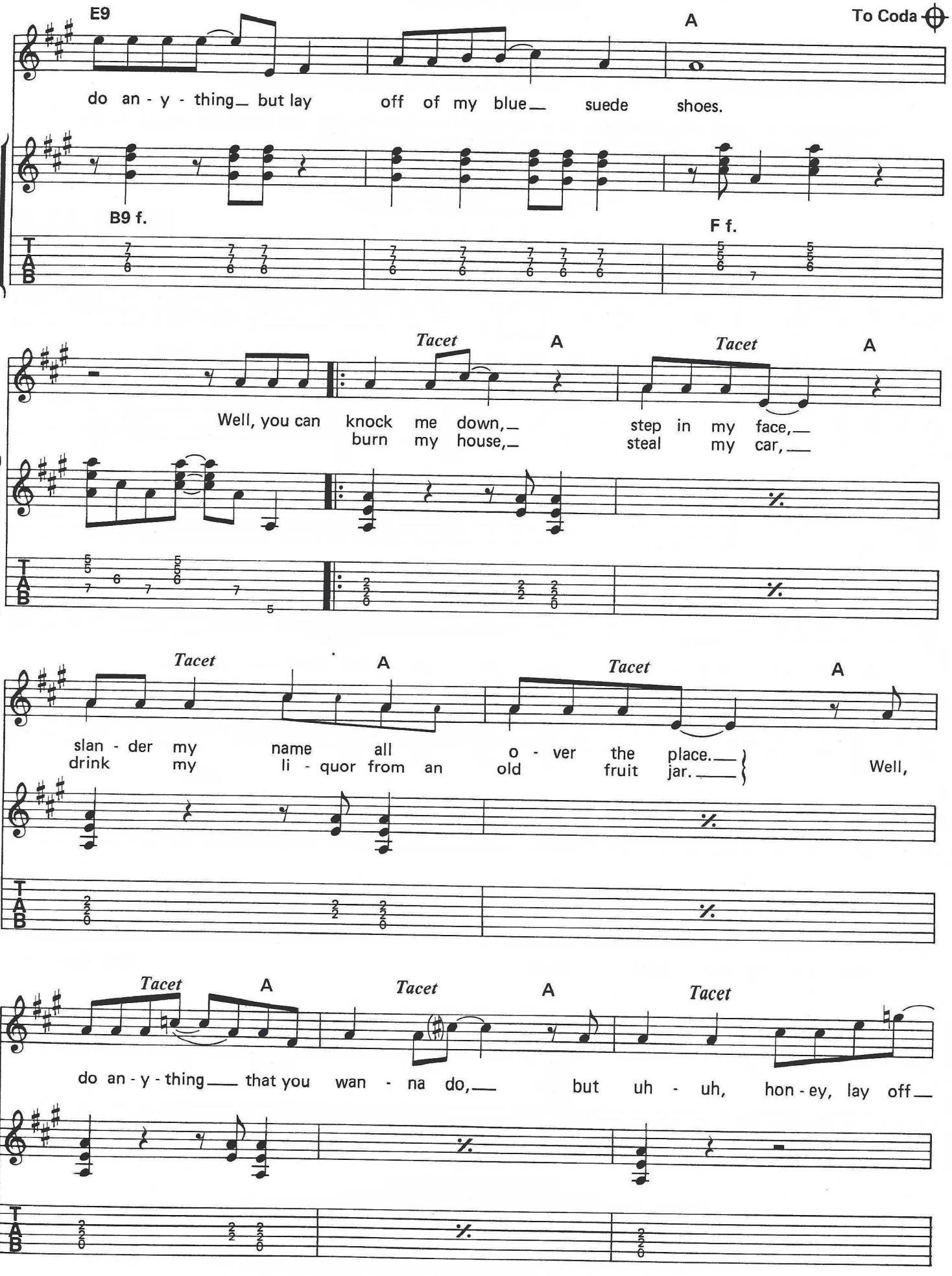
Moore plays single-note and double-note blues scale/licks with a slightly "swing" feel. Notice the unusual A add 9 chord formation and the boogie-woogie bass lines toward the end of the tune.

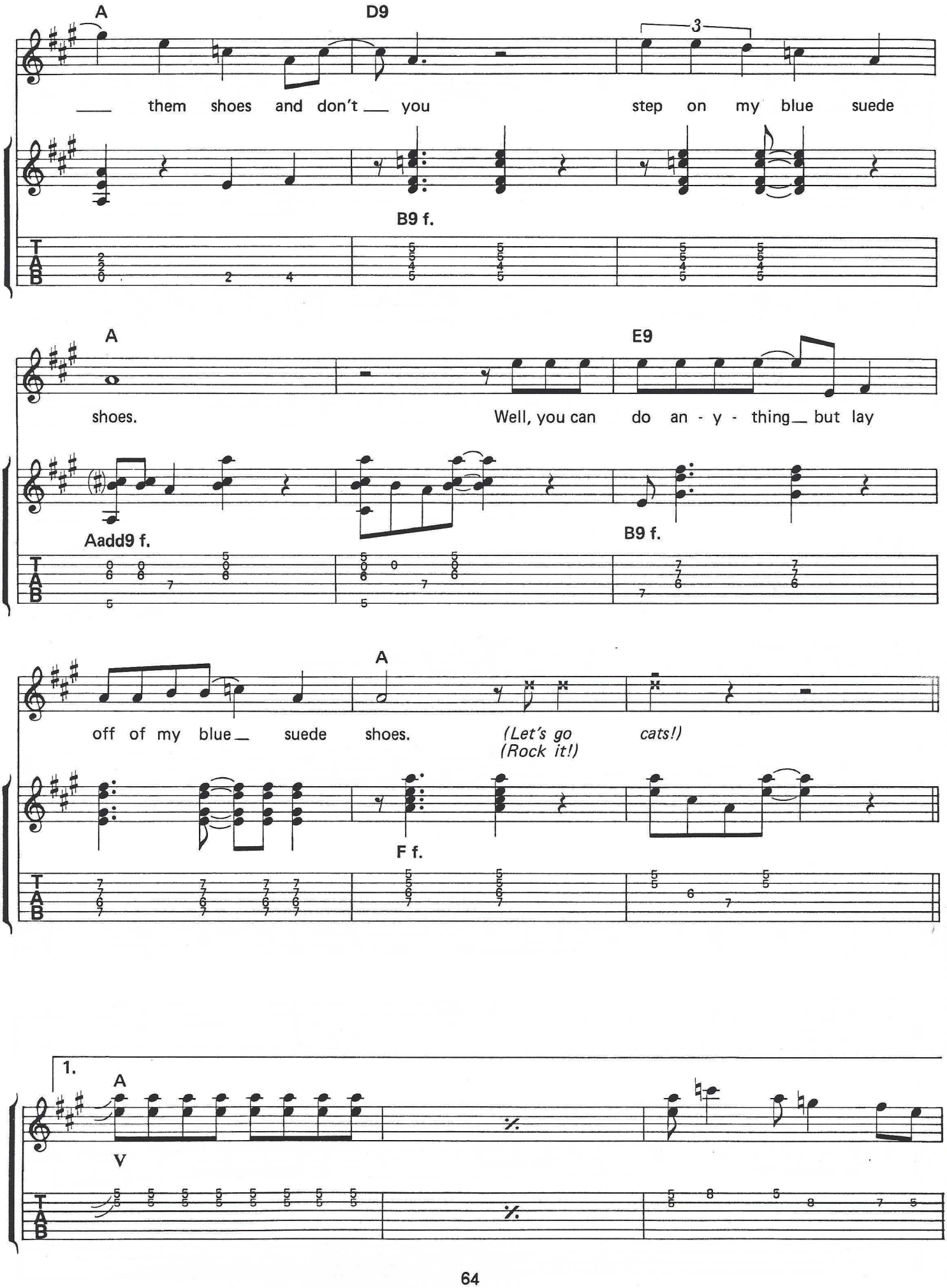


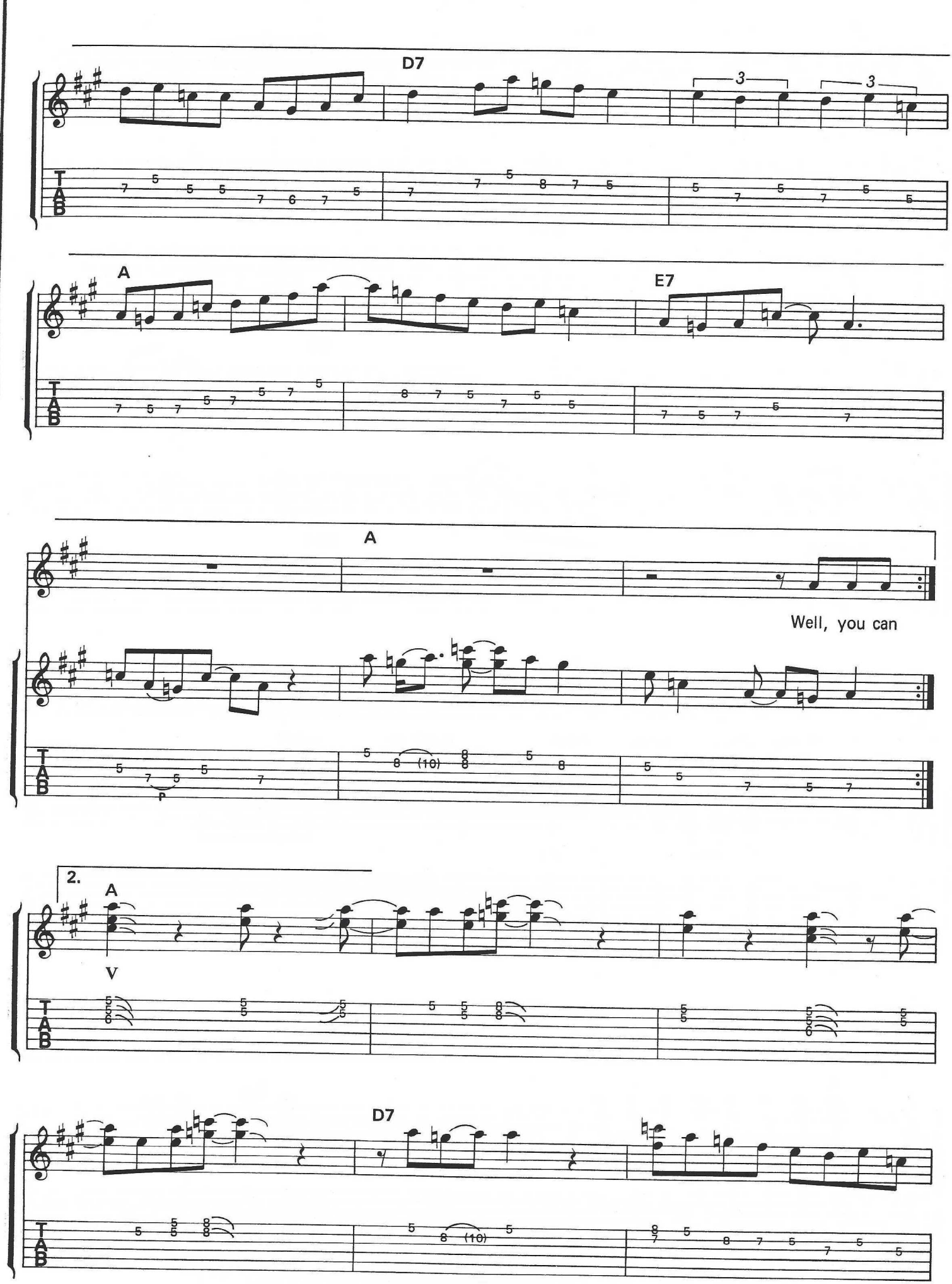
Words and Music by
CARL LEE PERKINS

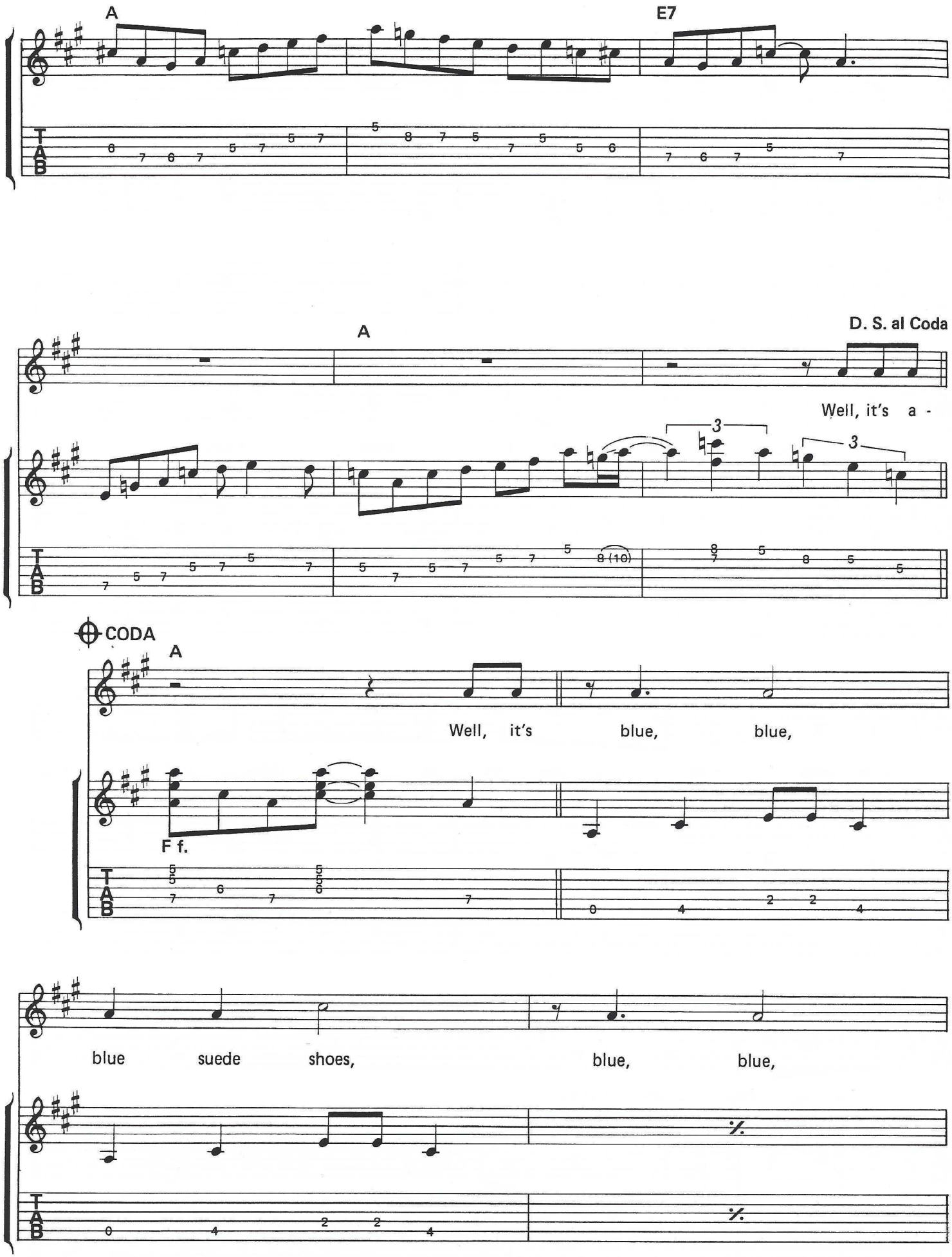


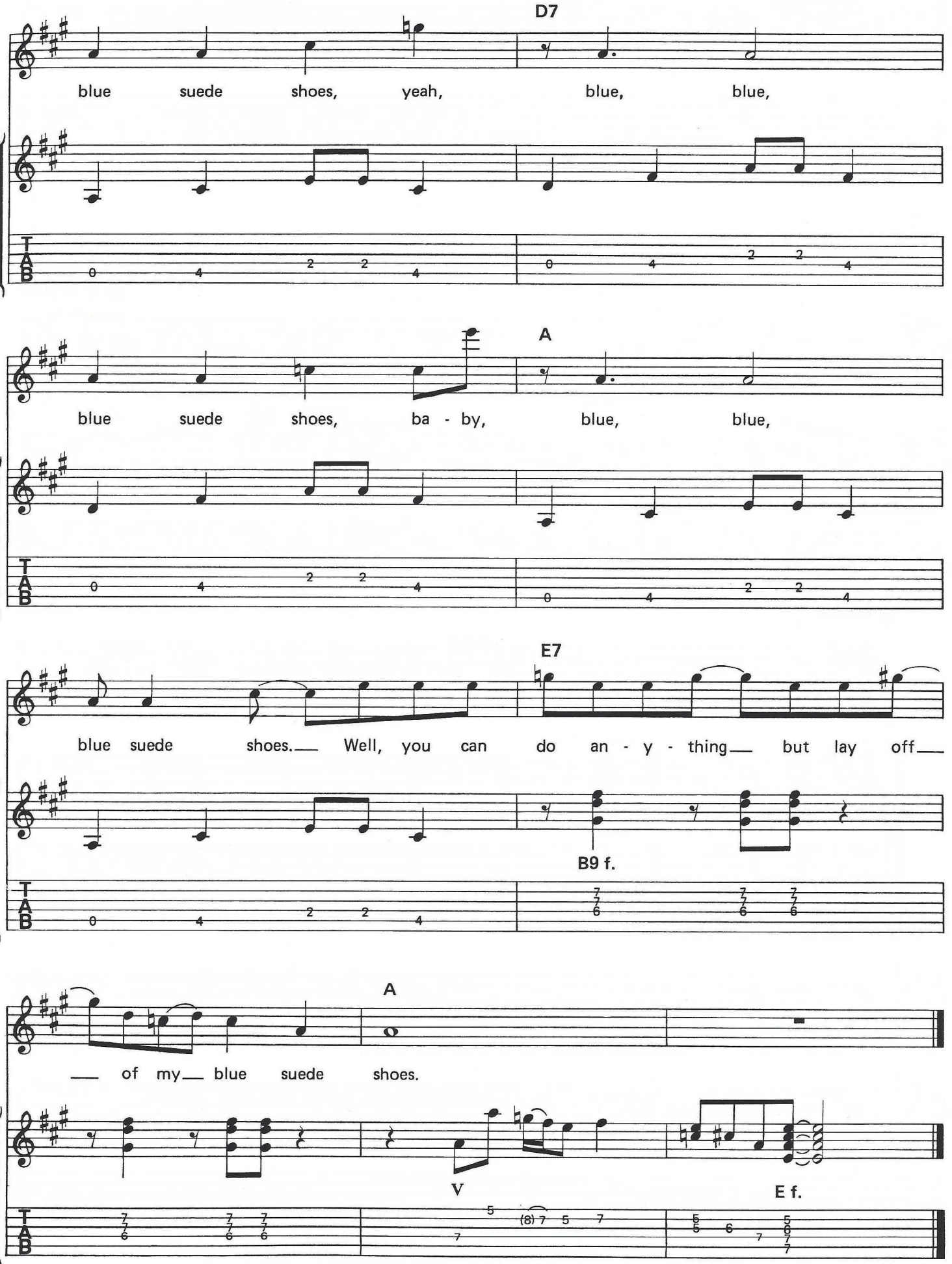

Copyright © 1956 by Hi-Lo Music, Inc.
This arrangement Copyright © 1988 by Hi-Lo Music, Inc.
Controlled in the U.S.A. by Unichappell, Inc. (published by Rightsong Music, Inc. and Hi-Lo Music, Inc.)
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.


E9
A
To Coda
do an - y - thing_ but lay off of my blue_ suede shoes.
B9 f.
F f.
Tacet
A
Tacet
A
Well, you can knock me down,_ step in my face,_
burn my house,_ steal my car,_
Tacet
A
Tacet
A
slan - der my name all o - ver the place._
drink my li - quor from an old fruit jar._
Well,
Tacet
A
Tacet
A
Tacet
do an - y - thing_ that you wan - na do,_ but uh - uh, hon - ey, lay off_
T
A
B


A
D9
3
them shoes and don't you step on my blue suede
B9 f.
A
E9
shoes. Well, you can do an - y - thing but lay
Aadd9 f.
B9 f.
A
off of my blue suede shoes. (Let's go (Rock it!) cats!)
F f.
1.
A
V


D7
A
E7
A
Well, you can
2.
A
V
D7


A
E7
A
D. S. al Coda
Well, it's a -
CODA
A
Well, it's blue, blue,
F f.
blue suede shoes, blue, blue,


D7
blue suede shoes, yeah, blue, blue,
A
blue suede shoes, ba - by, blue, blue,
E7
blue suede shoes. Well, you can do an - y - thing but lay off
B9 f.
A
of my blue suede shoes.
V
E f.

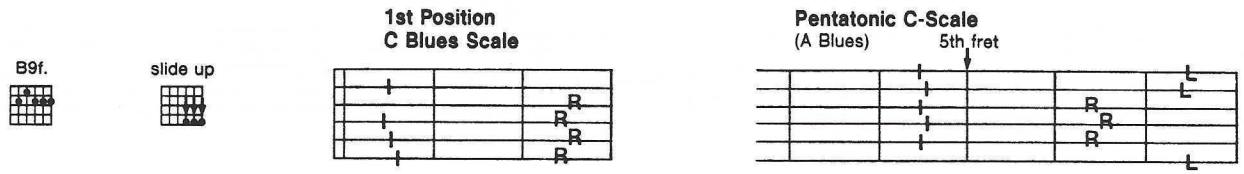
# HOUND DOG

## (Scotty Moore)

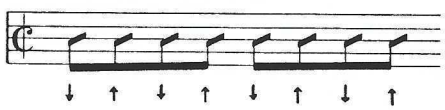
Scotty Moore's classic solos have a lunatic, wild edge to match Elvis' vocal intensity. Presley sang a garbled lyric that lost much of the meaning of Leiber and Stoller's song (he was copying a Las Vegas lounge act cover of the Big Mama Thornton hit), but white teenage America didn't care. The song went to #1 on the pop chart.

Most of Moore's two solos use the moveable blues scale, but he started the first solo with a first-position C blues scale and a pentatonic C scale which is the same as an A moveable blues position. You could call this latter device a "relative minor/ substitute blues scale" (because Am is the relative minor to C).

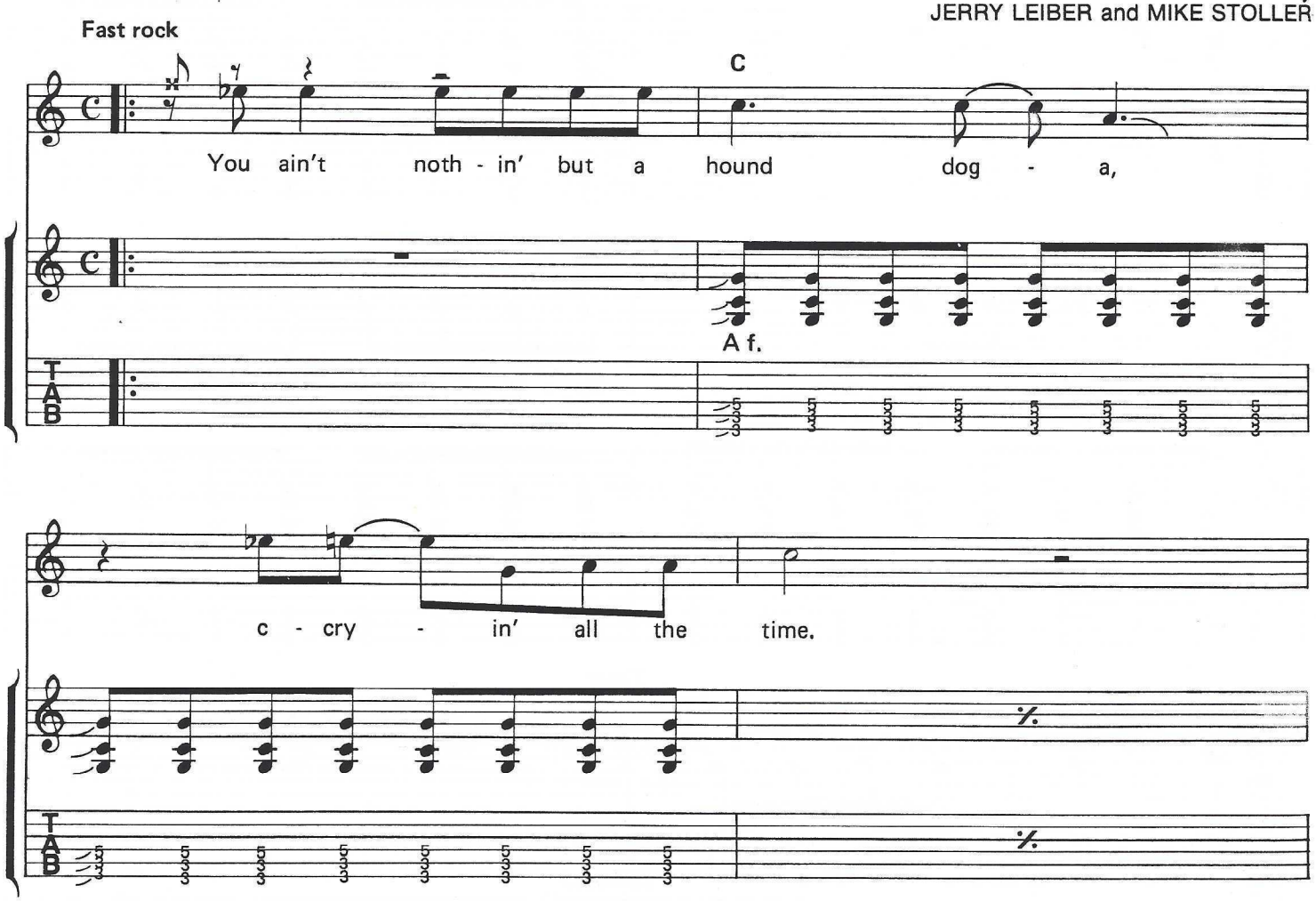
Moore's "power-chord" backup is a set pattern throughout the tune. The rhythm section plays on that fine rockabilly line between the rock beat (straight four, like the Thornton hit) and country shuffle/swing. It was recorded July 2, 1956.



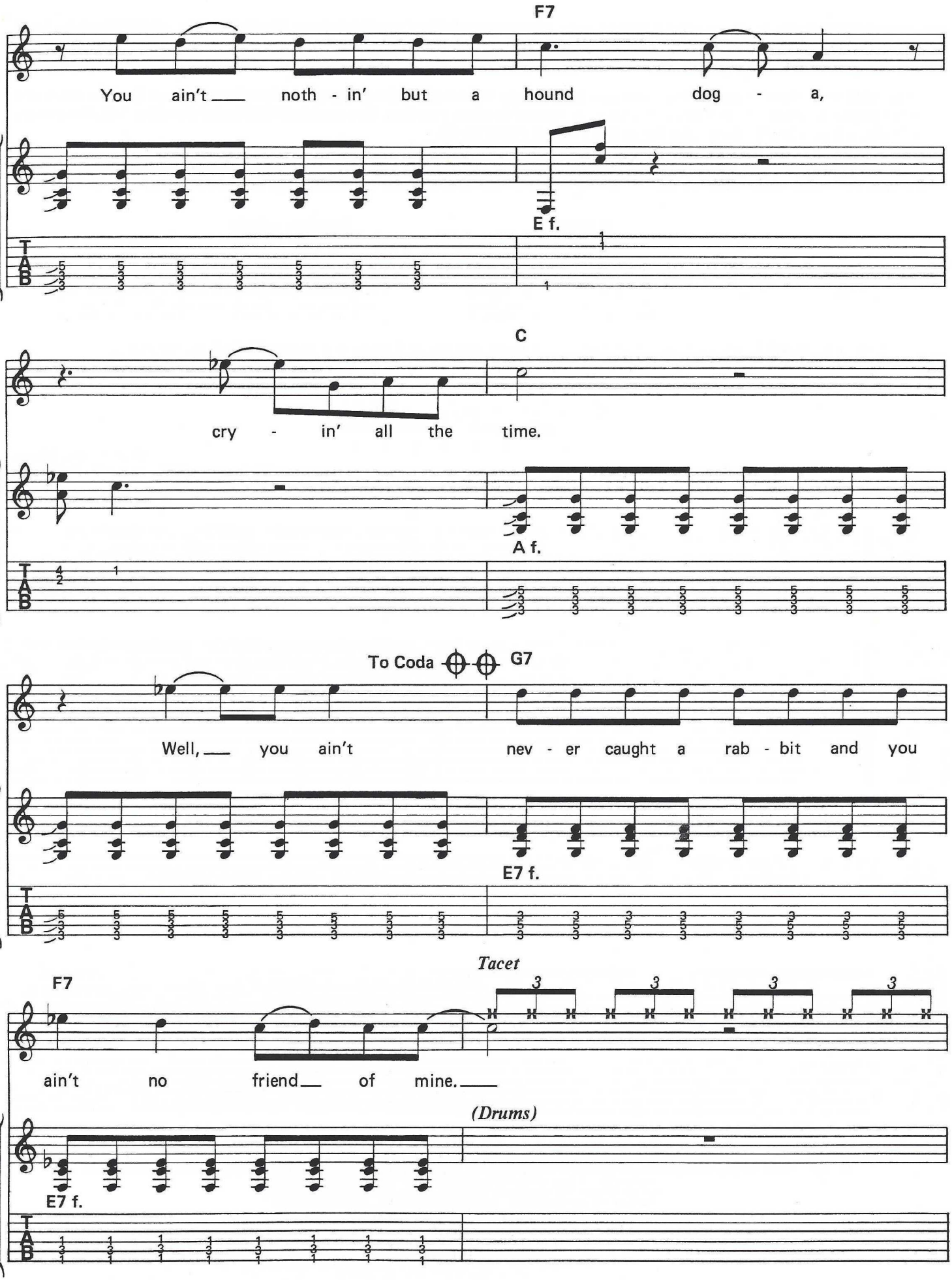

The "sliding B9 formation" lick pictured above (from the second solo) is a standard R&B guitar lick.

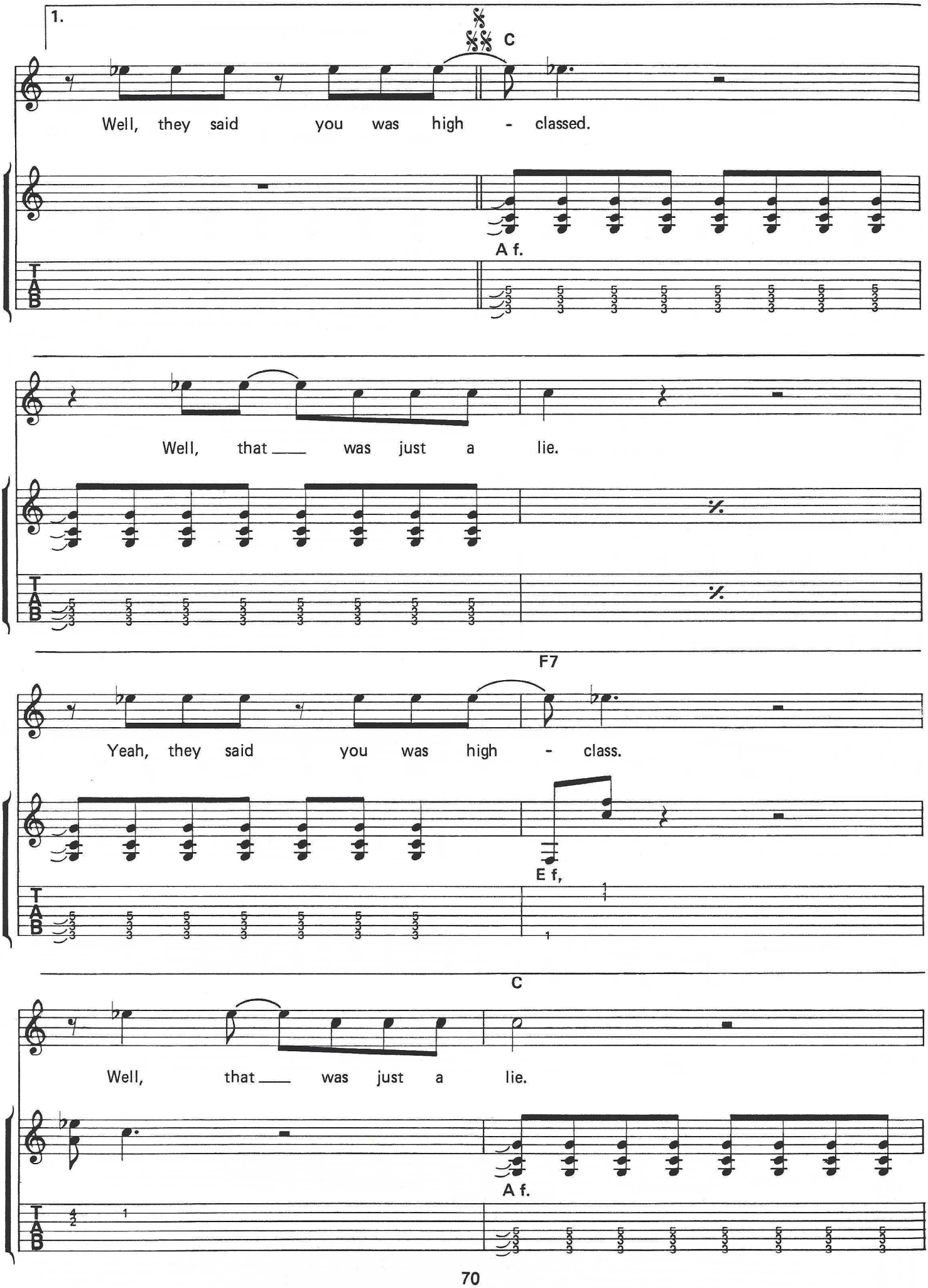


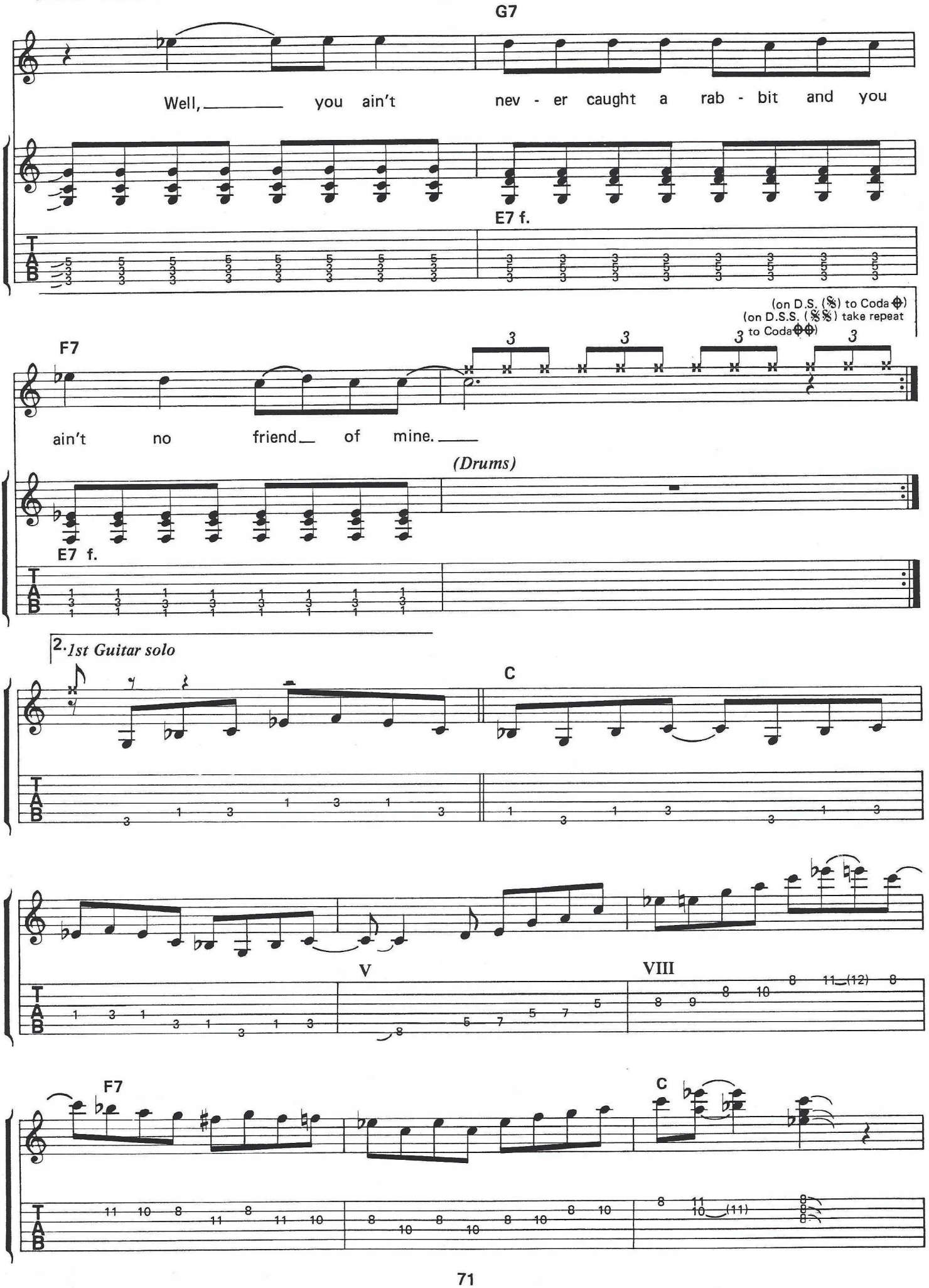
Words and Music by
JERRY LEIBER and MIKE STOLLER

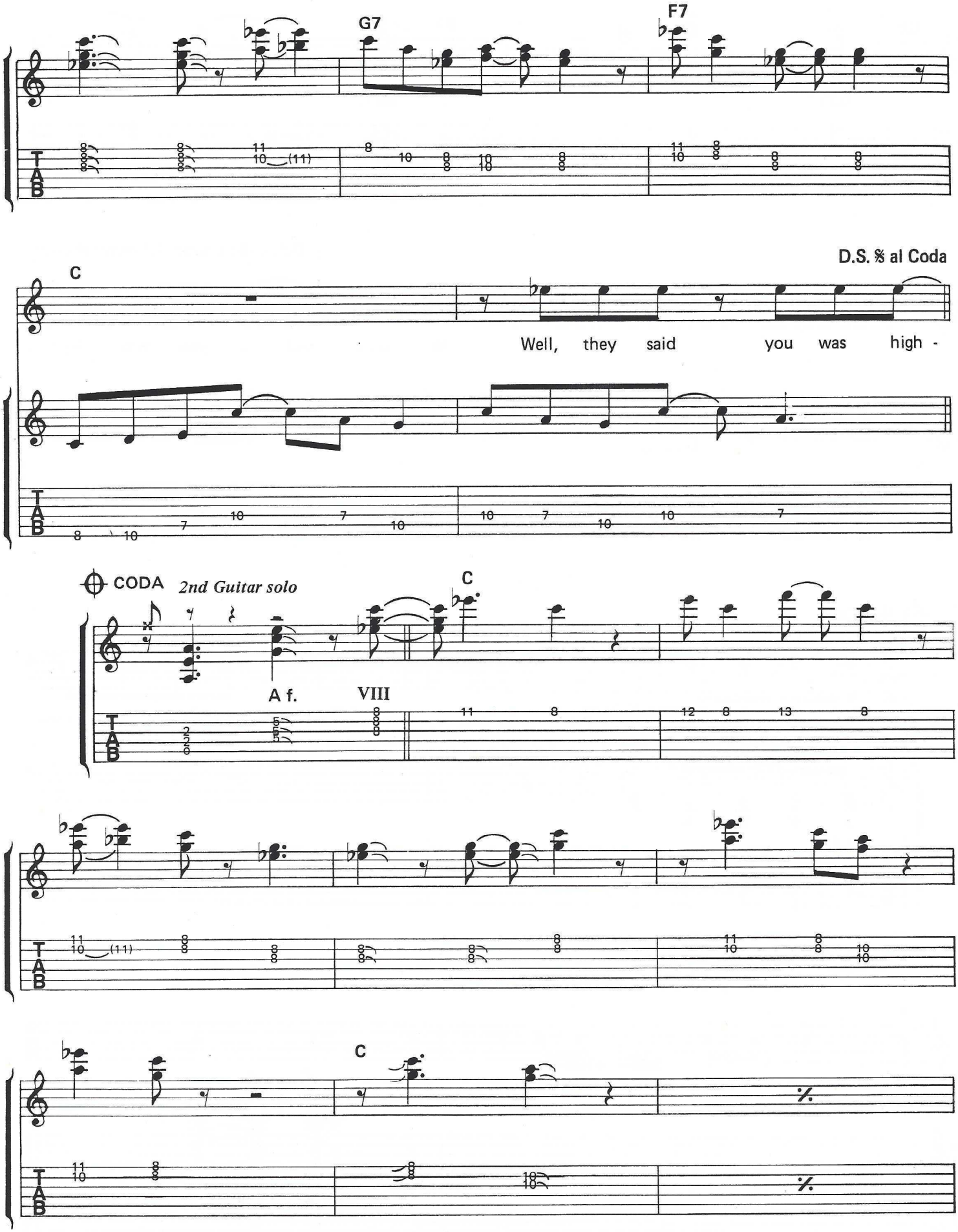


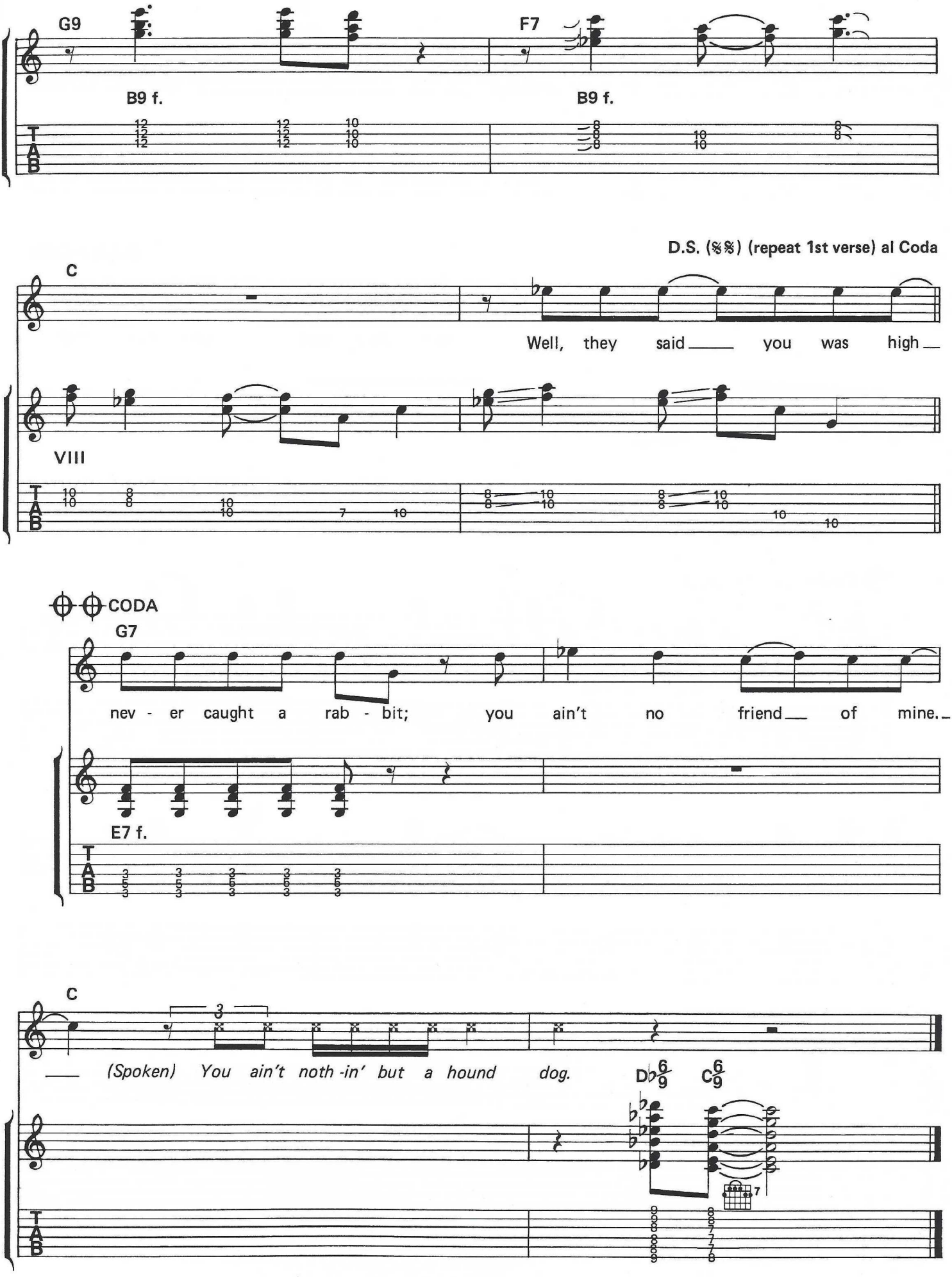

Copyright © 1956 by Elvis Presley Music & Lion Publishing Company, Inc.
Copyright renewed, assigned to Gladys Music (Administered by Chappell & Co., Inc.; Intersong Music, Publisher) and MCA MUSIC PUBLISHING, A Division of MCA Inc.
This arrangement Copyright © 1988 by Gladys Music and MCA MUSIC PUBLISHING
All rights for the U.S.A. controlled by Chappell & Co., Inc. (Intersong Music Publisher)
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.


F7
You ain't noth - in' but a hound dog - a,
E f.
C
cry - in' all the time.
A f.
To Coda
G7
Well, you ain't nev - er caught a rab - bit and you
E7 f.
Tacet
F7
3
3
3
3
ain't no friend of mine.
(Drums)
E7 f.


1.
C
Well, they said you was high - classed.
A f.
Well, that was just a lie.
F7
Yeah, they said you was high - class.
E f,
C
Well, that was just a lie.
A f.


G7
Well, you ain't nev - er caught a rab - bit and you
E7 f.
(on D.S. (𝄋) to Coda ⊕)
(on D.S.S. (𝄋𝄋) take repeat to Coda ⊕⊕)
F7
ain't no friend of mine.
(Drums)
E7 f.
2. 1st Guitar solo
C
V
VIII
F7
C

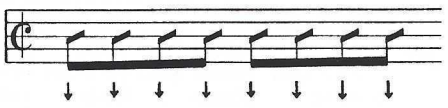

G7
F7
C
D.S. 𝄋 al Coda
Well, they said you was high -
CODA
2nd Guitar solo
C
A f.
VIII
C


G9
F7
B9 f.
B9 f.
D.S. (𝄋𝄋) (repeat 1st verse) al Coda
C
Well, they said you was high
VIII
CODA
G7
nev - er caught a rab - bit; you ain't no friend of mine.
E7 f.
C
3
(Spoken) You ain't noth-in' but a hound dog.
D♭6/9
C6/9

# TOO MUCH

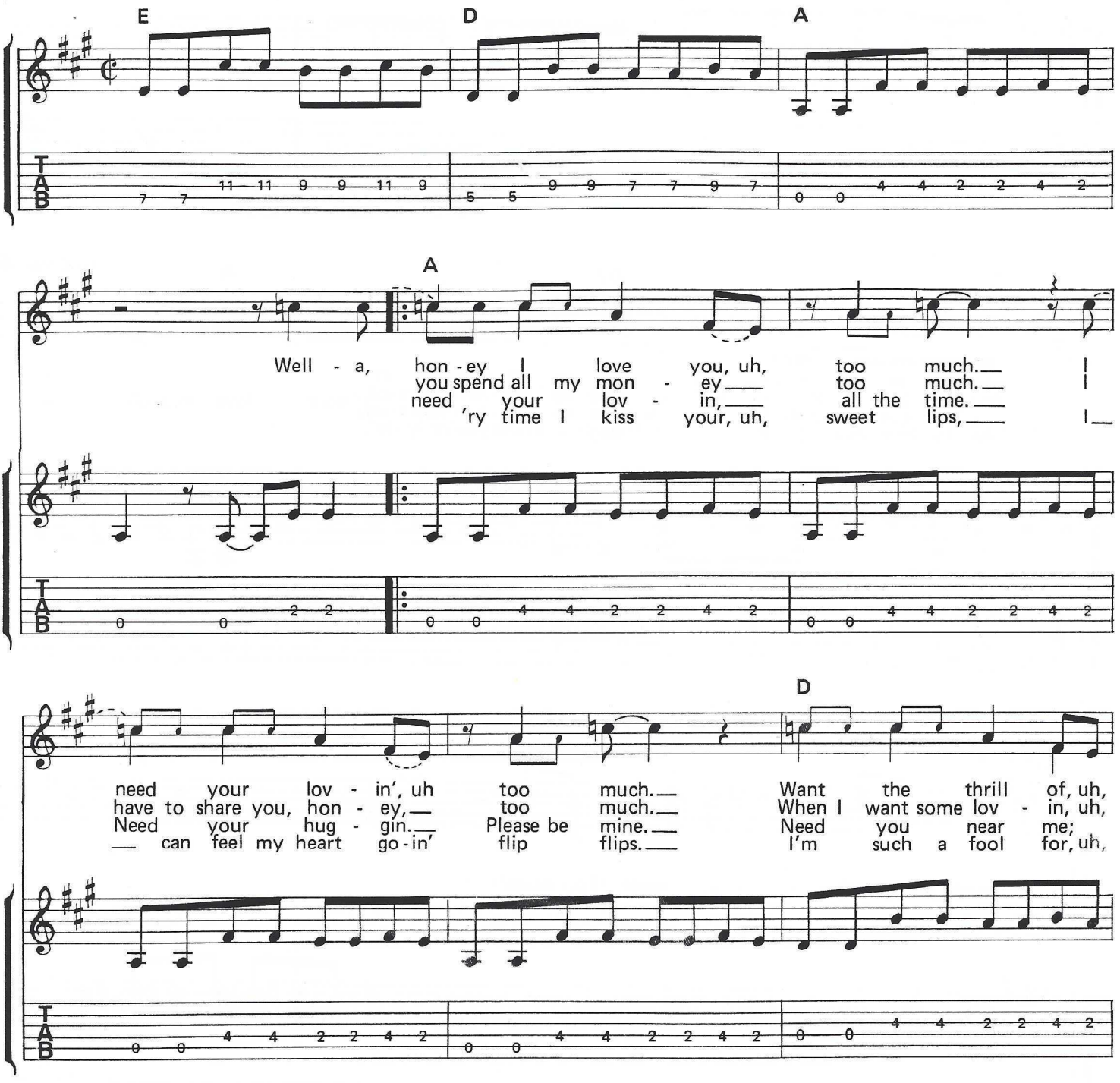
## (Scotty Moore)

Recorded September 2nd, 1956, *TOO MUCH* went to the top of the charts in January of '57. Moore's backup is very planned out; he plays a boogie bass line throughout the backup. His interesting, eccentric lead has a swingy feel; it's not at all the standard blues bag-of-licks.

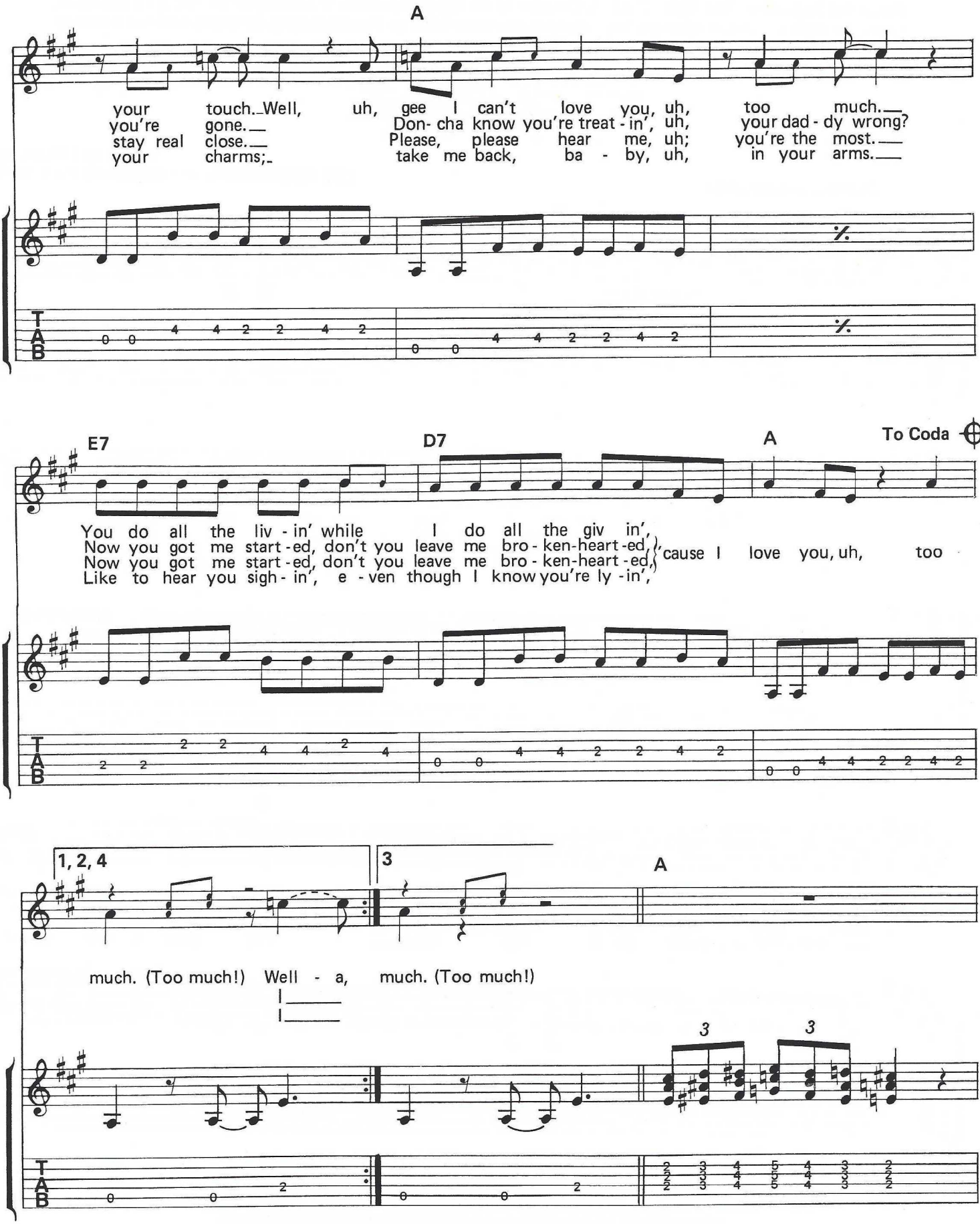


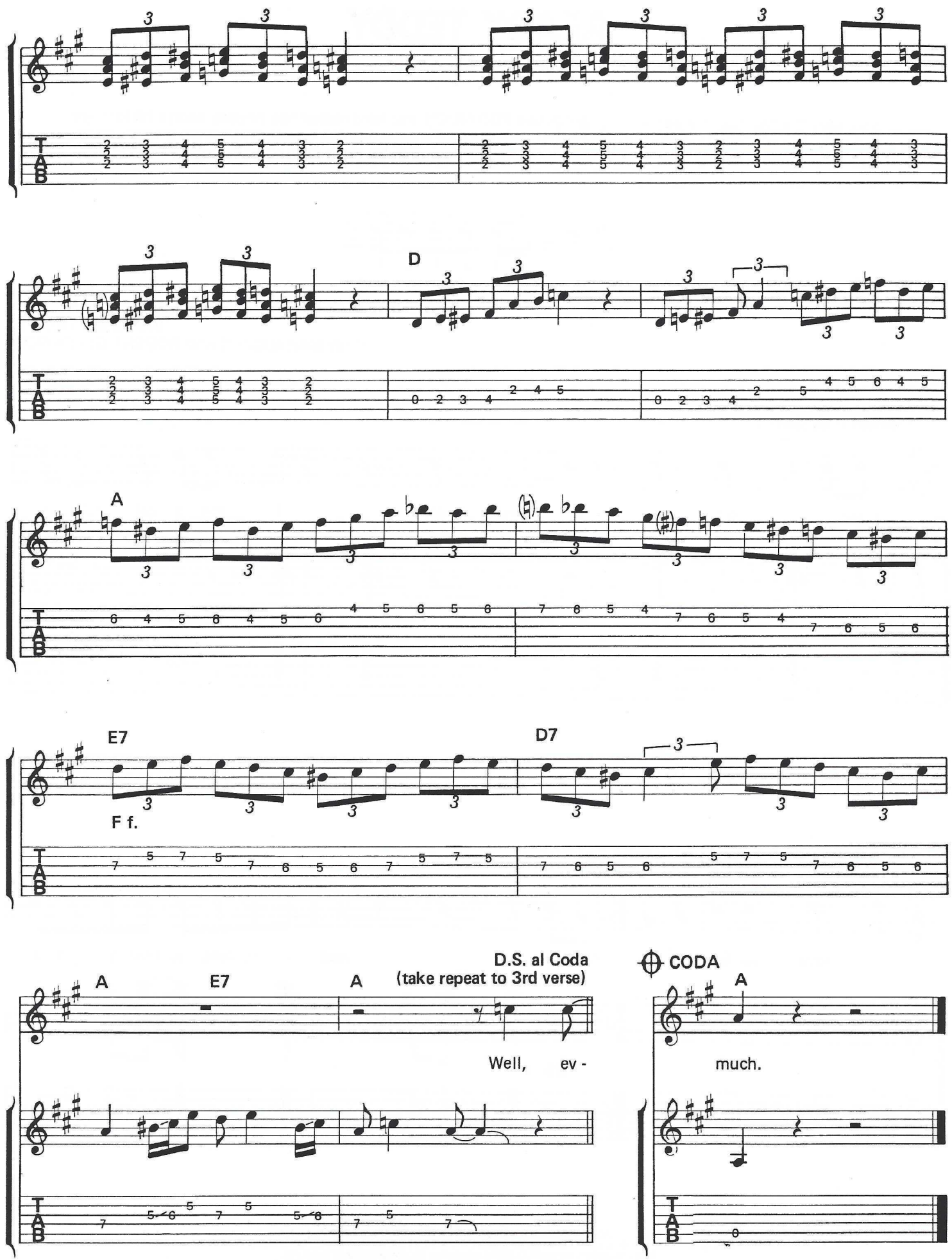
Words and Music by
LEE ROSENBERG and BERNARD WEINMAN

Moderate blues shuffle


E
D
A
A
Well - a, hon - ey I love you, uh, too much.
you spend all my mon - ey too much.
need your lov - in, all the time.
'ry time I kiss your, uh, sweet lips,
D
need your lov - in', uh too much. Want the thrill of, uh,
have to share you, hon - ey, too much. When I want some lov - in, uh,
Need your hug - gin. Please be mine. Need you near me;
can feel my heart go - in' flip flips. I'm such a fool for, uh,

Copyright © 1956 by Elvis Presley Music and Southern Belle Music
Copyright renewed, all rights controlled by Unichappell Music, Inc. (Rightsong Music, Publisher)
This arrangement Copyright © 1988 by Unichappell Music, inc.
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

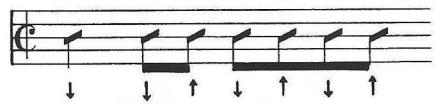

A
your touch. Well, uh, gee I can't love you, uh, too much.
you're gone. Don- cha know you're treat - in', uh, your dad - dy wrong?
stay real close. Please, please hear me, uh; you're the most.
your charms; take me back, ba - by, uh, in your arms.
E7
D7
A
To Coda
You do all the liv - in' while I do all the giv in',
Now you got me start - ed, don't you leave me bro - ken-heart - ed, 'cause I love you, uh, too
Now you got me start - ed, don't you leave me bro - ken-heart - ed,
Like to hear you sigh - in', e - ven though I know you're ly - in',
1, 2, 4
3
A
much. (Too much!) Well - a, much. (Too much!)
T
A
B


D
A
E7
F f.
D7
D.S. al Coda
(take repeat to 3rd verse)
A
E7
A
Well, ev -
CODA
A
much.

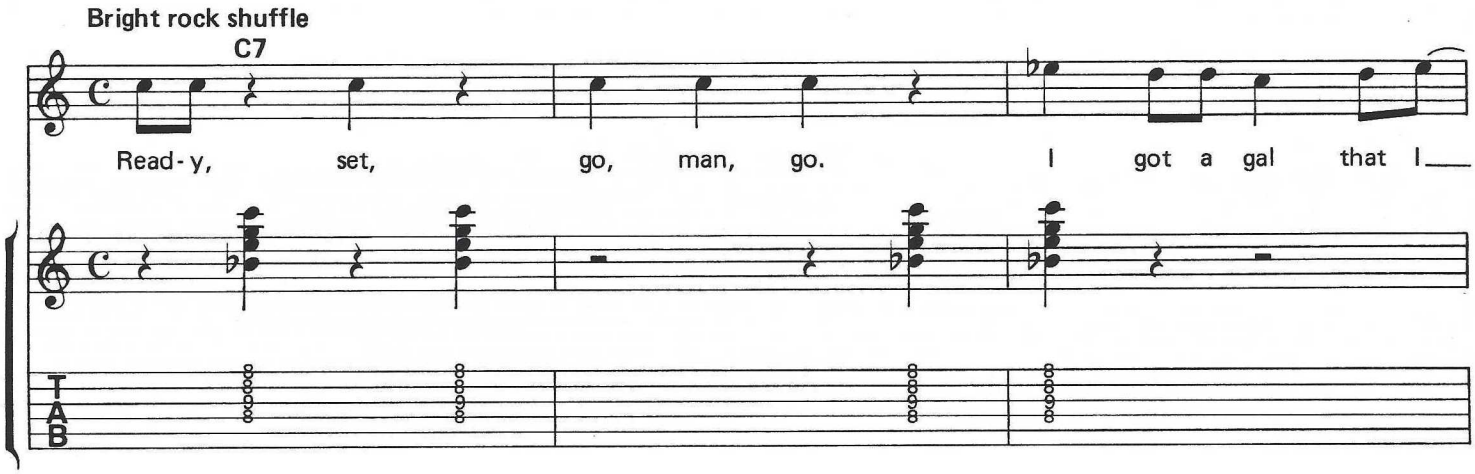
# READY TEDDY

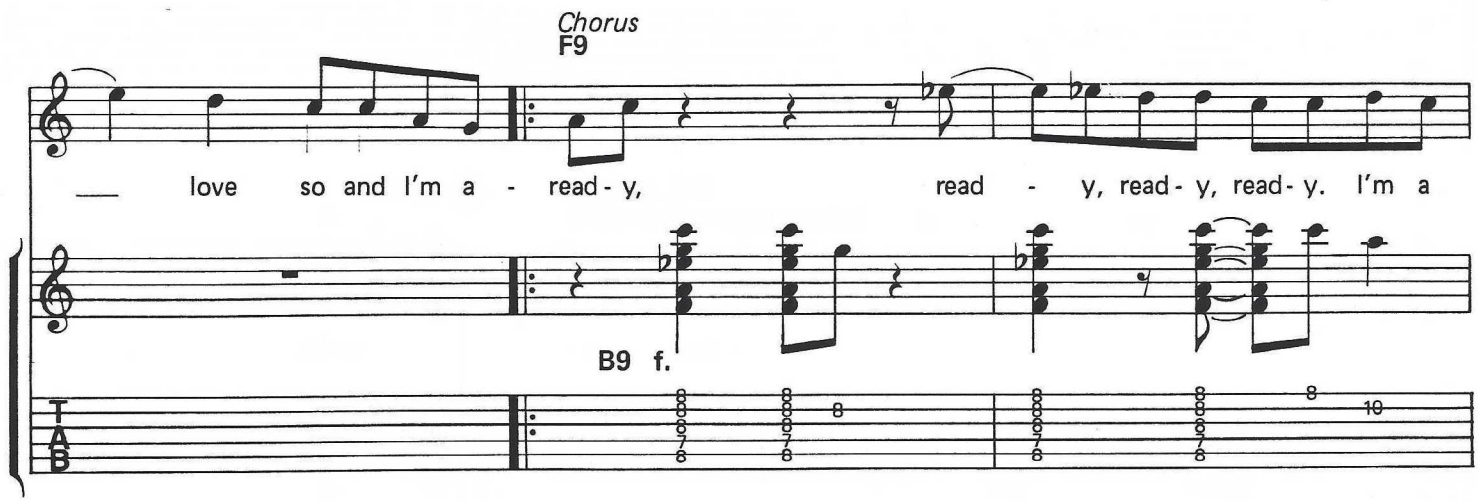
## (Scotty Moore)

Recorded the day after the session that produced *TOO MUCH*, this hard rocker had already been a hit for Little Richard. Moore's chordal solo is reminiscent of Little Richard's pounding piano style. The tempo is fast, and the whole track has a strong groove. The repetitious guitar figures in Moore's second solo propel it along.

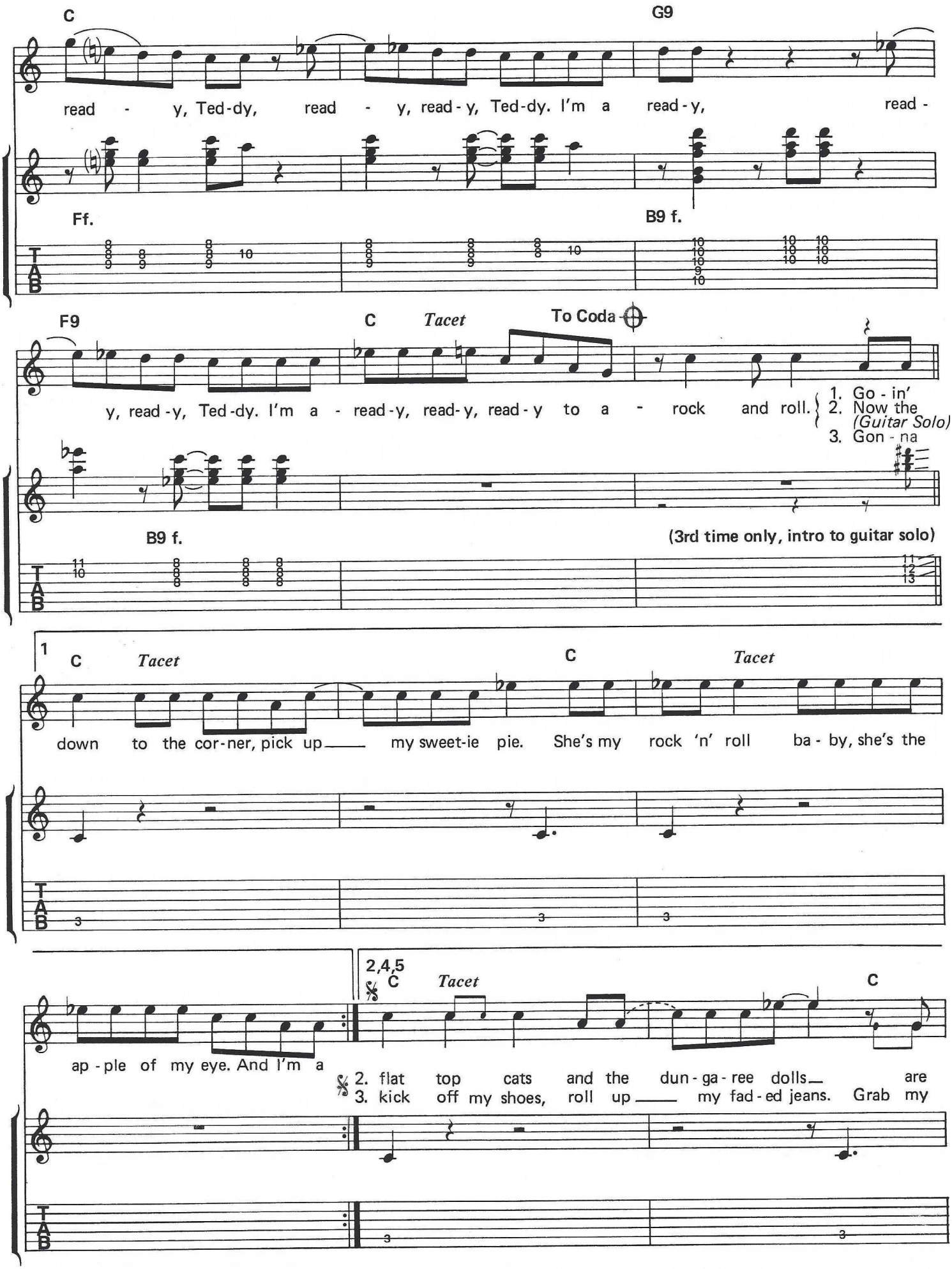


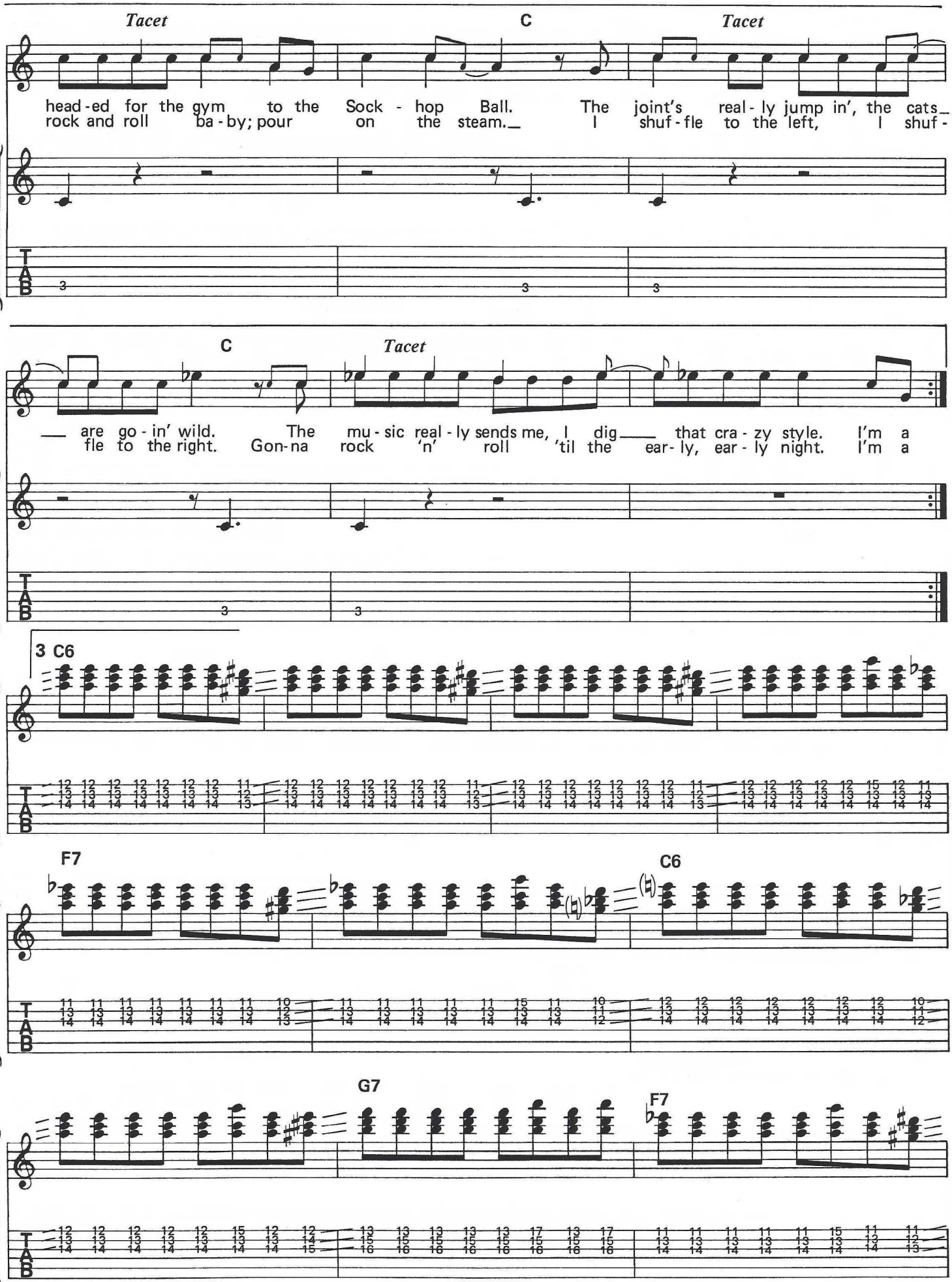
Words and Music by
JOHN MARASCALO and ROBERT BLACKWELL

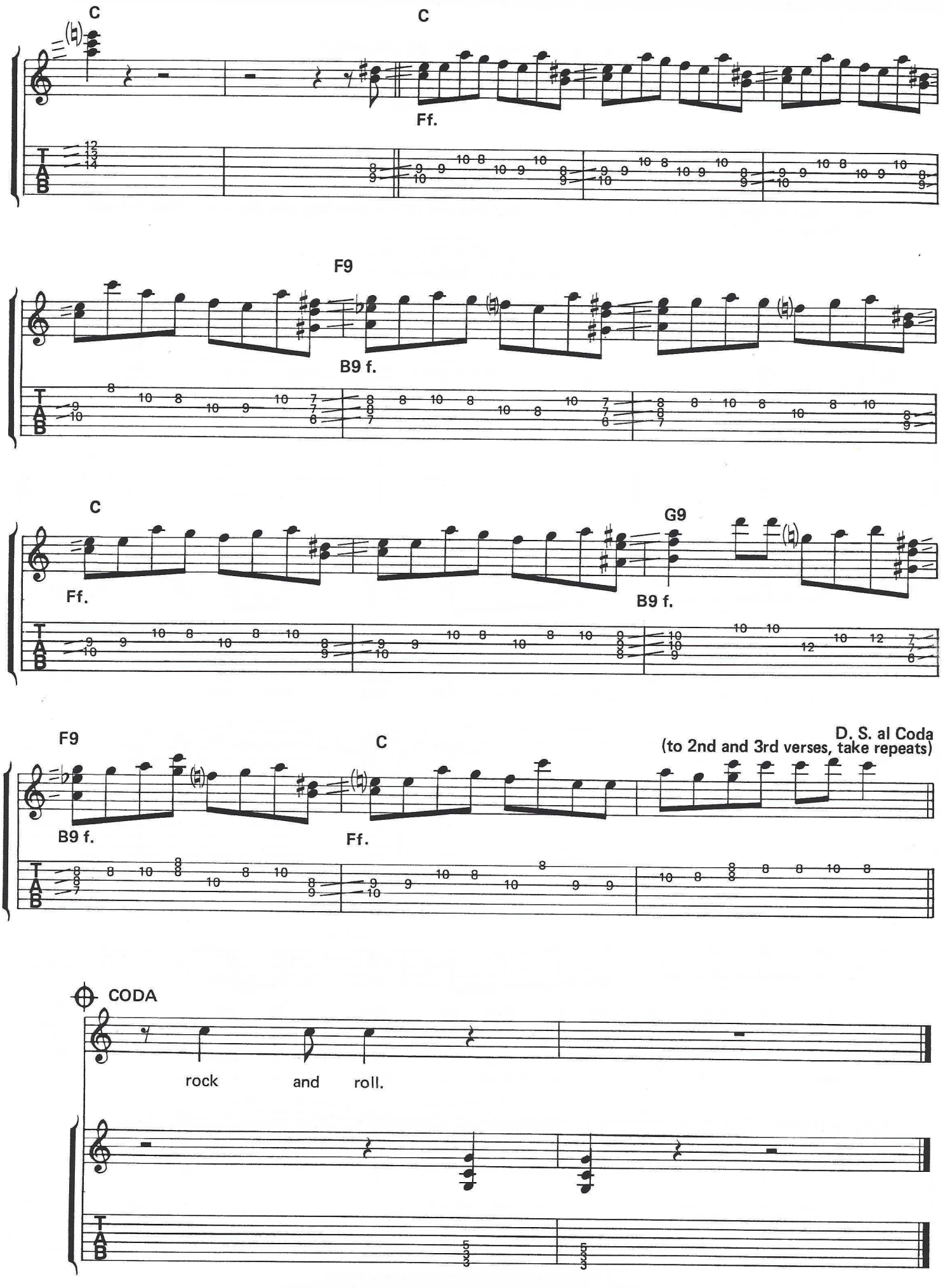



Copyright © 1956 by Venice Music, Inc. and Elvis Presley Music
Copyright Renewed, all rights controlled by Venice Music, Inc. and Unichappell Music, Inc. (Rightsong Music, Publisher)
This arrangement Copyright © 1988 Venice Music, Inc. and Unichappell Music, Inc.
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.


C
G9
read - y, Ted-dy, read - y, read-y, Ted-dy. I'm a read-y, read -
Ff.
B9 f.
F9
C Tacet
To Coda
y, read-y, Ted-dy. I'm a - read-y, read-y, read-y to a - rock and roll.
1. Go - in'
2. Now the
(Guitar Solo)
3. Gon - na
B9 f.
(3rd time only, intro to guitar solo)
1
C Tacet
C
Tacet
down to the cor-ner, pick up my sweet-ie pie. She's my rock 'n' roll ba - by, she's the
2,4,5
C Tacet
C
ap - ple of my eye. And I'm a
2. flat top cats and the dun - ga - ree dolls are
3. kick off my shoes, roll up my fad-ed jeans. Grab my


Tacet
C
Tacet
head-ed for the gym to the Sock - hop Ball. The joint's real - ly jump in', the cats_
rock and roll ba - by; pour on the steam._ I shuf - fle to the left, I shuf -
C
Tacet
— are go - in' wild. The mu - sic real - ly sends me, I dig___ that cra - zy style. I'm a
fle to the right. Gon-na rock 'n' roll 'til the ear- ly, ear - ly night. I'm a
3 C6
F7
C6
G7
F7
T
A
B

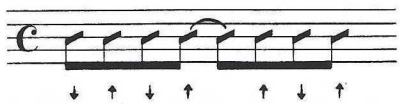

C
C
Ff.
F9
B9 f.
C
Ff.
G9
B9 f.
F9
B9 f.
C
Ff.
D. S. al Coda
(to 2nd and 3rd verses, take repeats)
CODA
rock and roll.

# JAILHOUSE ROCK

## (Scotty Moore)

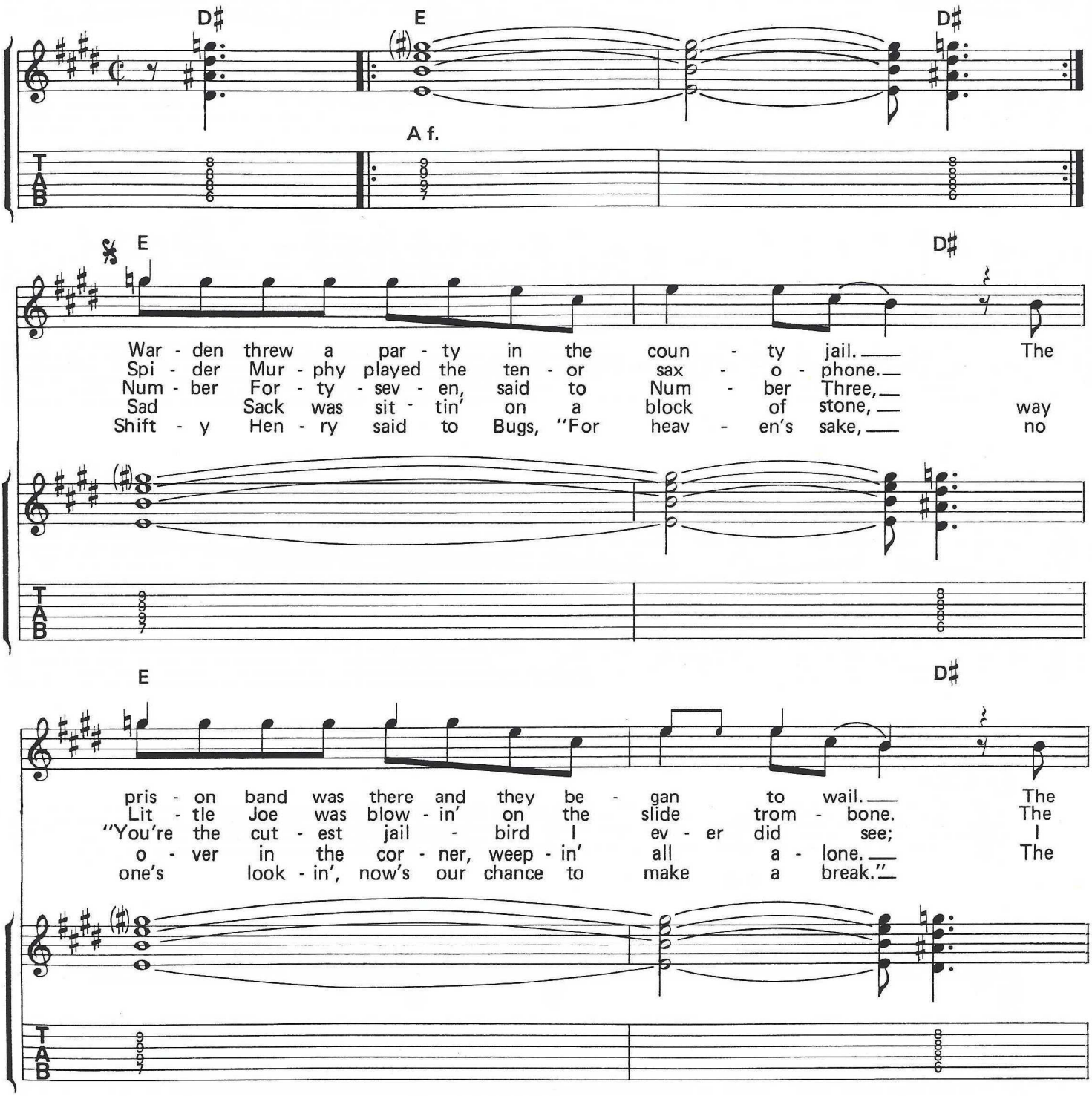
This track, recorded April 30, 1957, is often said to be one of Elvis' best RCA offerings. It was yet another #1 hit.

The track is in the key of E♭, but the guitar is tuned a fret lower than usual and Moore plays some first position chords and boogie bass patterns. Heavy string bending and power chording give the solo an appropriately raunchy sound.

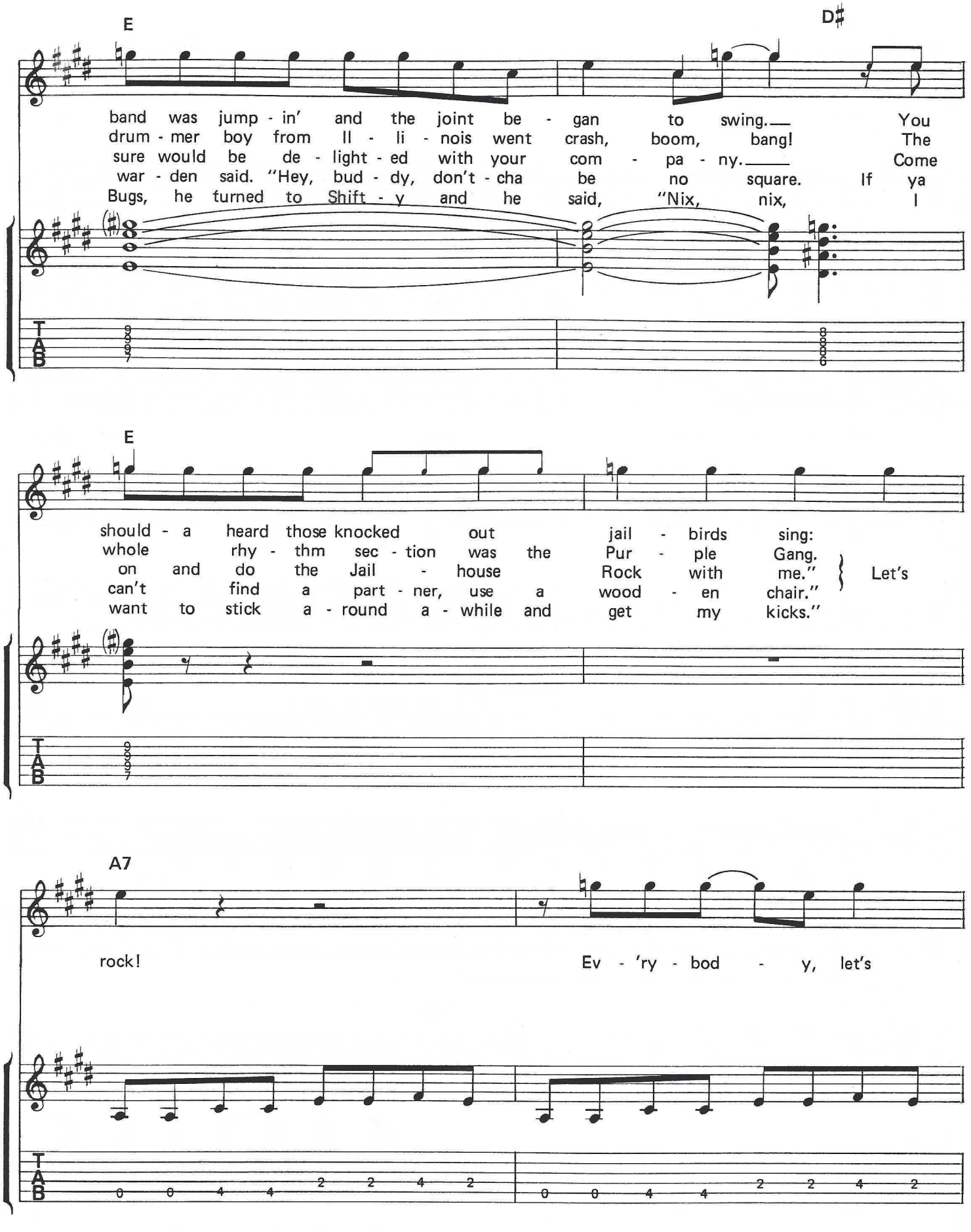


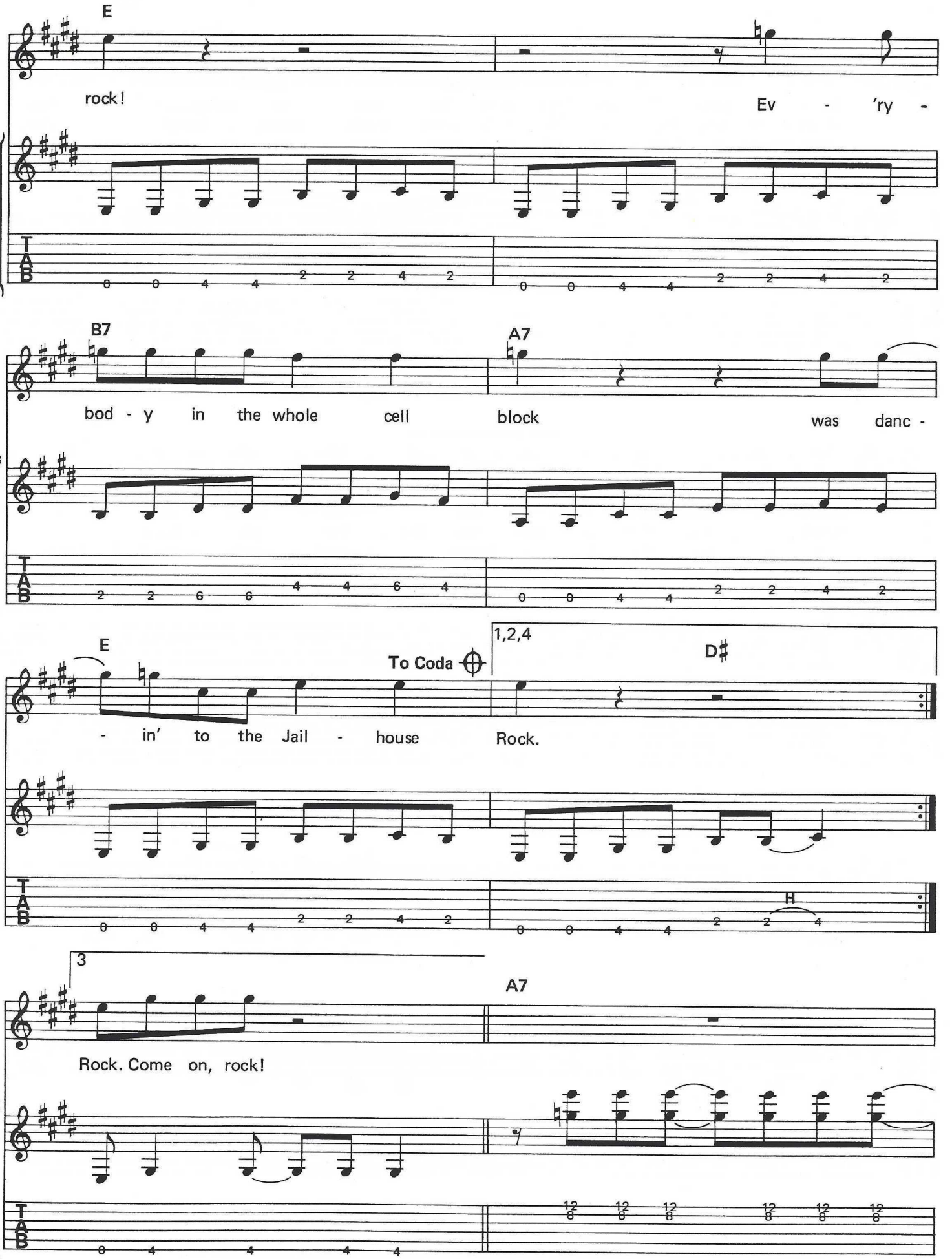
Words and Music by
JERRY LEIBER and MIKE STOLLER

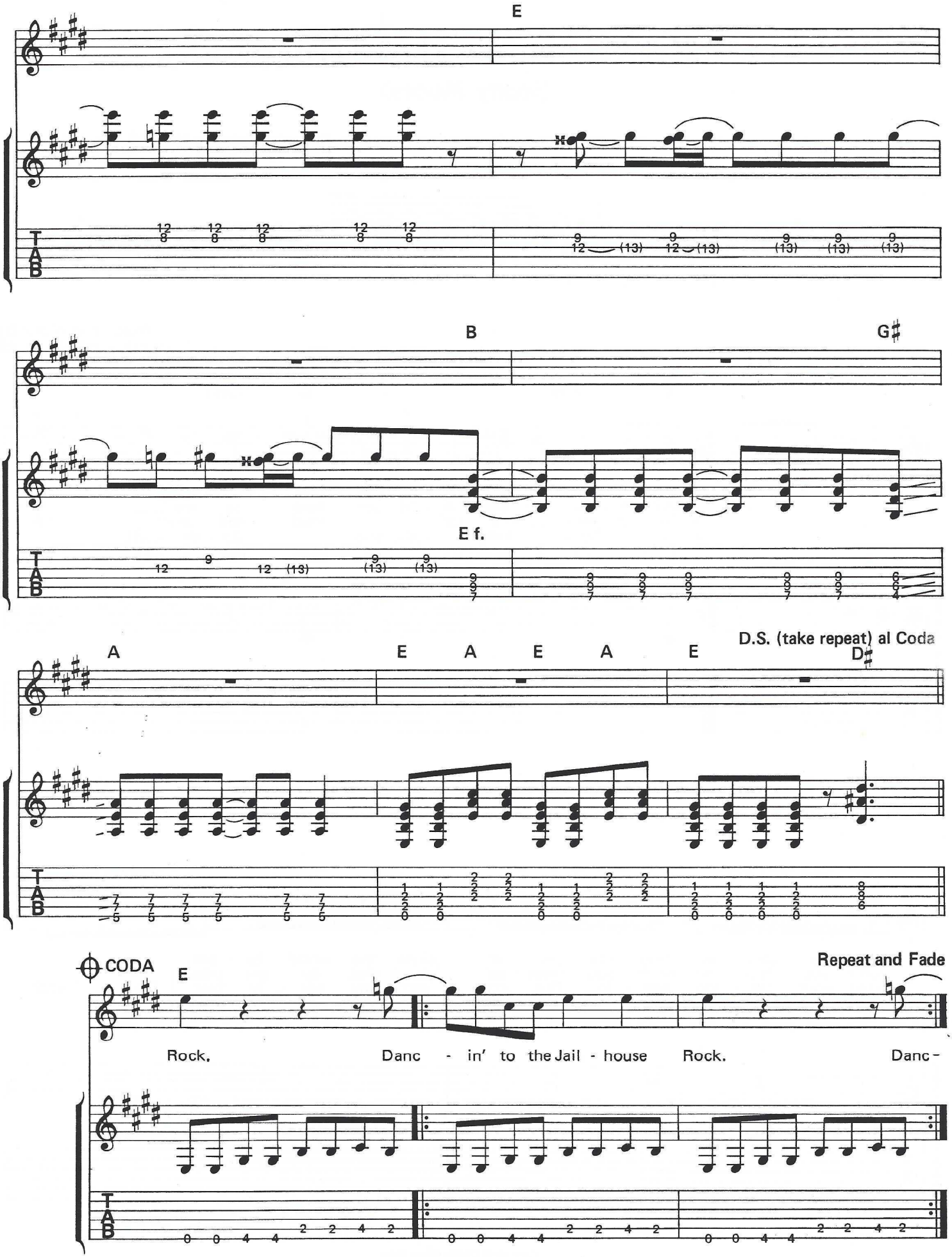
**Medium bright shuffle**


D♯
E
D♯
A f.
T
A
B
𝄋
E
D♯
War - den threw a par - ty in the coun - ty jail. The
Spi - der Mur - phy played the ten - or sax - o - phone.
Num - ber For - ty - sev - en, said to Num - ber Three,
Sad Sack was sit - tin' on a block of stone, way
Shift - y Hen - ry said to Bugs, "For heav - en's sake, no
E
D♯
pris - on band was there and they be - gan to wail. The
Lit - tle Joe was blow - in' on the slide trom - bone. The
"You're the cut - est jail - bird I ev - er did see; I
o - ver in the cor - ner, weep - in' all a - lone. The
one's look - in', now's our chance to make a break."

© 1957 (Renewed) by Mike Stoller Music and Jerry Leiber Music
This arrangement Copyright © 1988 by Mike Stoller Music and Jerry Leiber Music
All Rights Administered by WB Music Corp.
All Rights Reserved


E
D♯
band was jump - in' and the joint be - gan to swing.— You
drum - mer boy from Il - li - nois went crash, boom, bang! The
sure would be de - light - ed with your com - pa - ny.— Come
war - den said. "Hey, bud - dy, don't - cha be no square. If ya
Bugs, he turned to Shift - y and he said, "Nix, nix, I
E
should - a heard those knocked out jail - birds sing:
whole rhy - thm sec - tion was the Pur - ple Gang.
on and do the Jail - house Rock with me."
can't find a part - ner, use a wood - en chair."
want to stick a - round a - while and get my kicks."
Let's
A7
rock!
Ev - 'ry - bod - y, let's
T
A
B

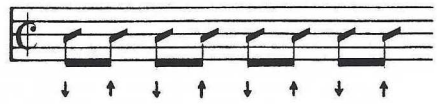

E
rock!
Ev - 'ry -
B7
A7
bod - y in the whole cell block was danc -
E
To Coda
1,2,4
D♯
- in' to the Jail - house Rock.
3
A7
Rock. Come on, rock!


E
B
G♯
E f.
A
E
A
E
A
E
D.S. (take repeat) al Coda
D♯
CODA
E
Repeat and Fade
Rock.
Danc - in' to the Jail - house
Rock.
Danc -

# HARD HEADED WOMAN

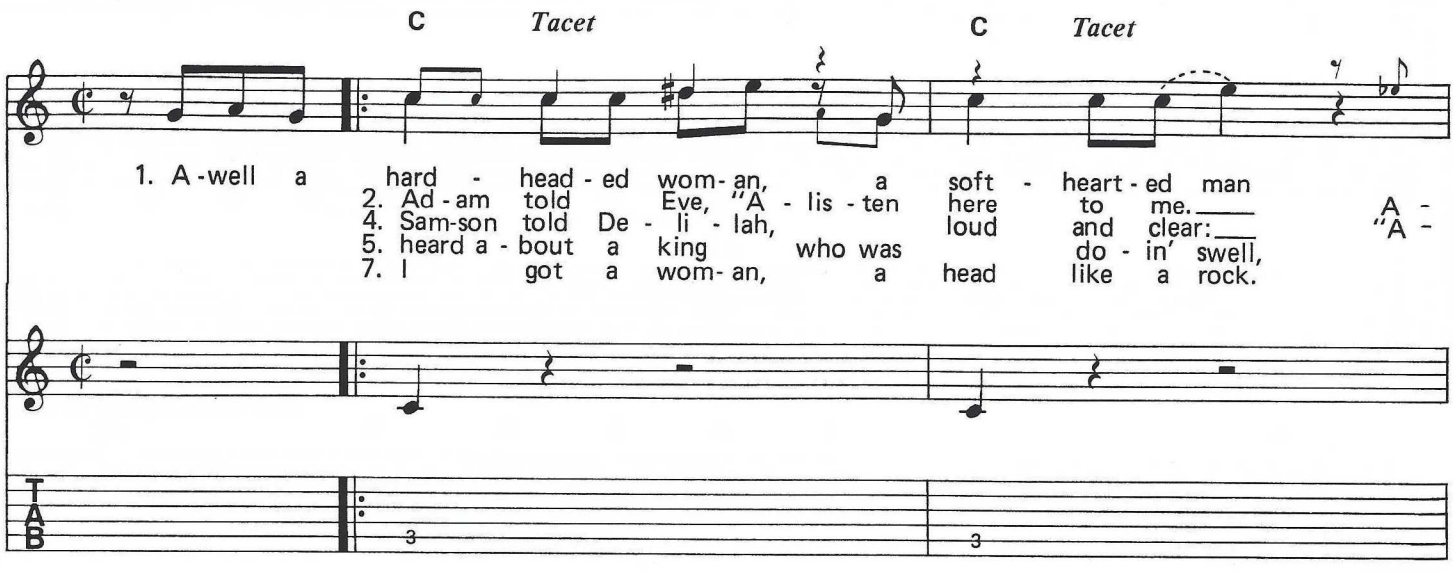
## (Scotty Moore)

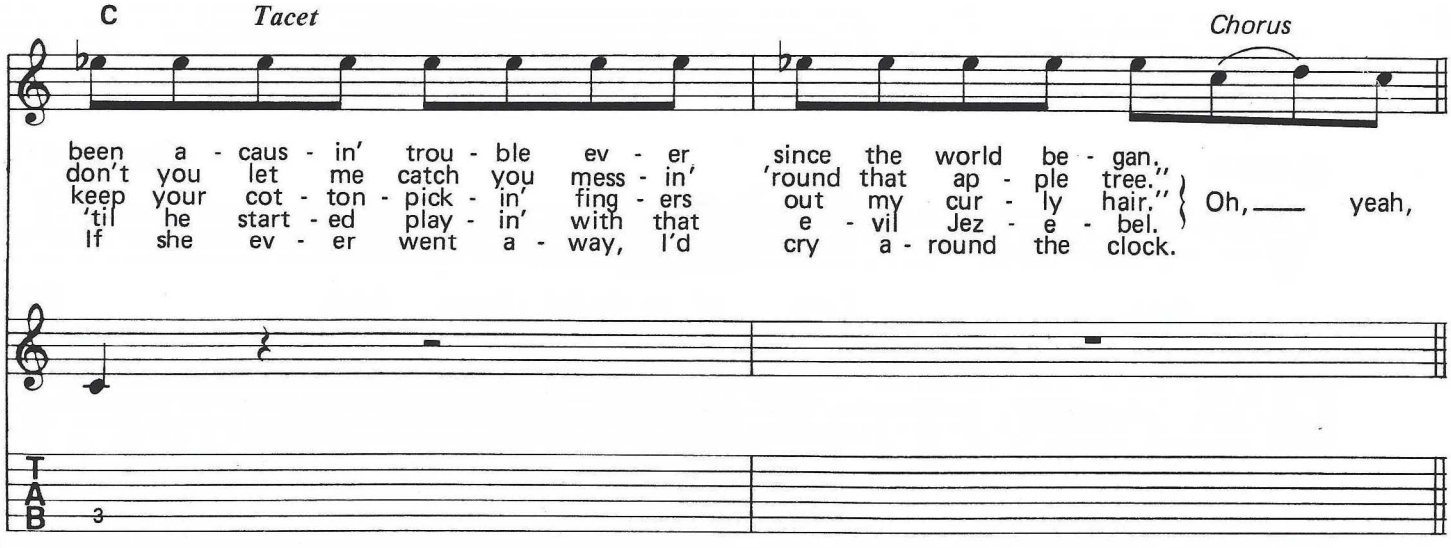
The guitar part is mostly boogie bass line with a brief swingy/bluesy solo. Recorded January 15, 1958, this was another #1 hit.



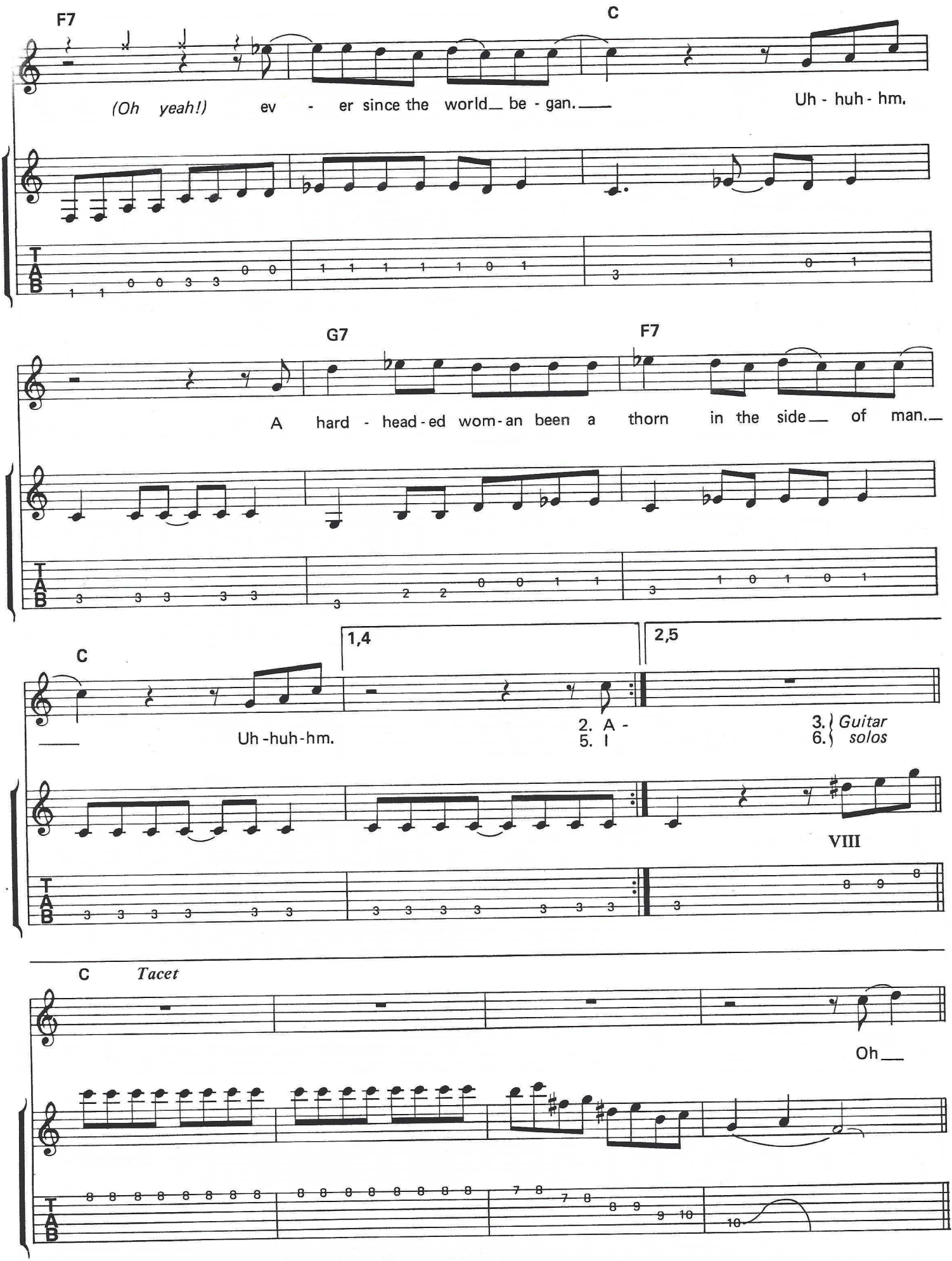
Words and Music by
CLAUDE DE METRUIS

Bright rock shuffle


C
Tacet
C
Tacet
1. A-well a hard - head - ed wom- an, a soft - heart - ed man
2. Ad - am told Eve, "A - lis - ten here to me.
4. Sam-son told De - li - lah, loud and clear:
5. heard a - bout a king who was do - in' swell,
7. I got a wom- an, a head like a rock.
A -
"A -
3
3
T
A
B


C
Tacet
Chorus
been a - caus - in' trou - ble ev - er since the world be - gan,
don't you let me catch you mess - in' 'round that ap - ple tree."
keep your cot - ton - pick - in' fing - ers out my cur - ly hair."
'til he start - ed play - in' with that e - vil Jez - e - bel.
If she ev - er went a - way, I'd cry a - round the clock.
Oh, yeah,
3
T
A
B

Copyright © 1958 by Gladys Music
This arrangement Copyright © 1988 by Gladys Music
All rights controlled by Chappell & Co., Inc. (Intersong Music, publisher)
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.


F7
C
(Oh yeah!) ev - er since the world be - gan.
Uh - huh - hm.
G7
F7
A hard - head - ed wom - an been a thorn in the side of man.
C
1,4
2,5
Uh - huh - hm.
2. A -
5. I
3. Guitar
6. solos
VIII
C
Tacet
Oh

*Chorus*

F7 C

yeah! *(Oh yeah!)* Ev - er since the world be - gan. Uh-huh-hm. A

G7 F7 C *to 4th verse and 7th verse*

hard-head-ed wom-an been a thorn in the side of man. 7. A

7

C G7 F7 G7

A hard-head-ed wom-en been a thorn in the side of

C C/B♭ F/A Fm/A♭ C/G

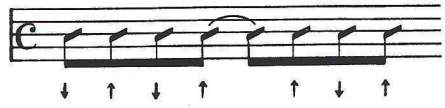
man. Uh - huh - hm.

# I NEED YOUR LOVE TONIGHT

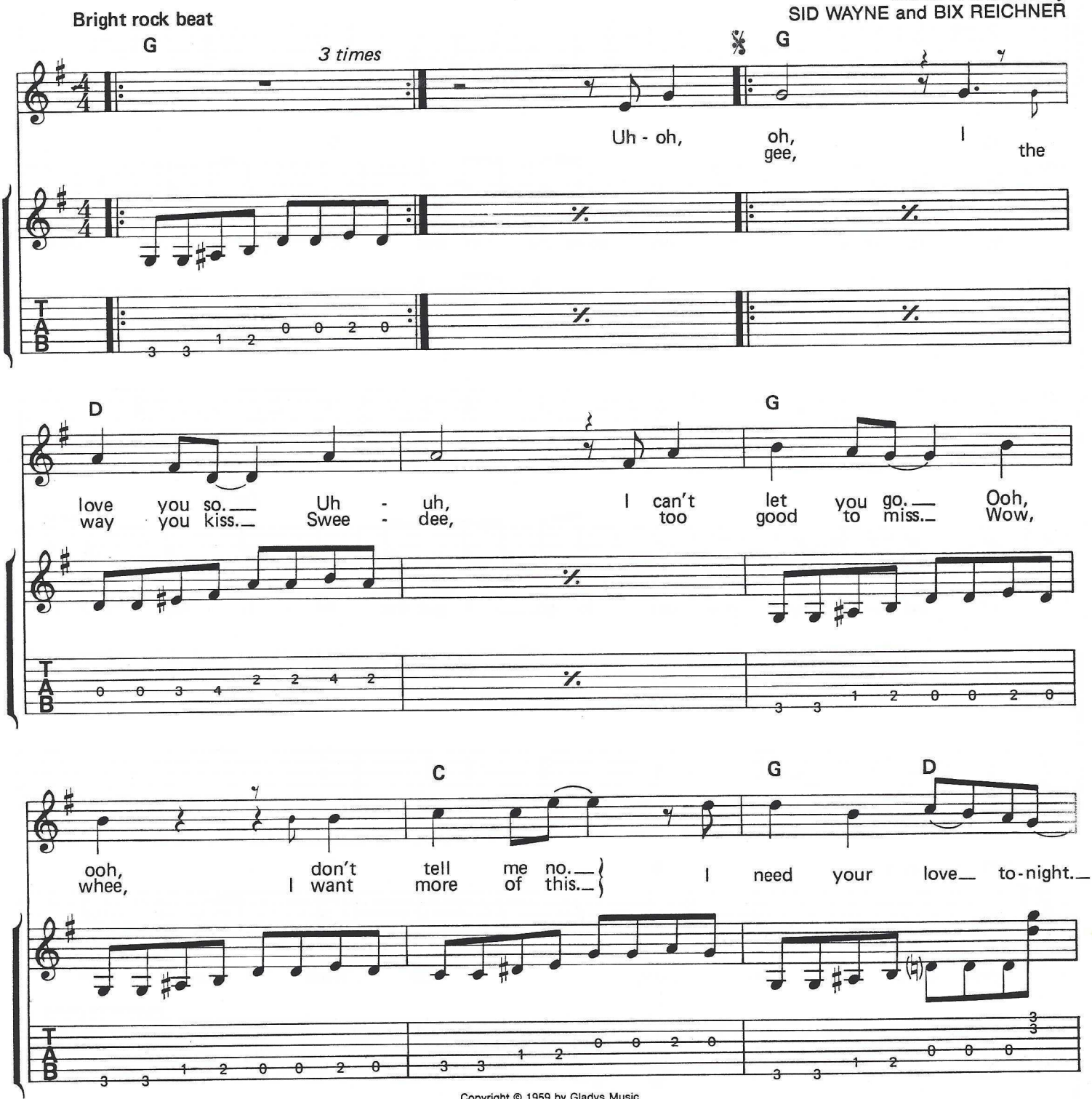
## (Hank Garland)

Hank Garland played lead guitar on this tune and the next one (*A BIG HUNK O' LOVE*). Both were recorded June 10, 1958. This one went to #4 on the charts the following year.

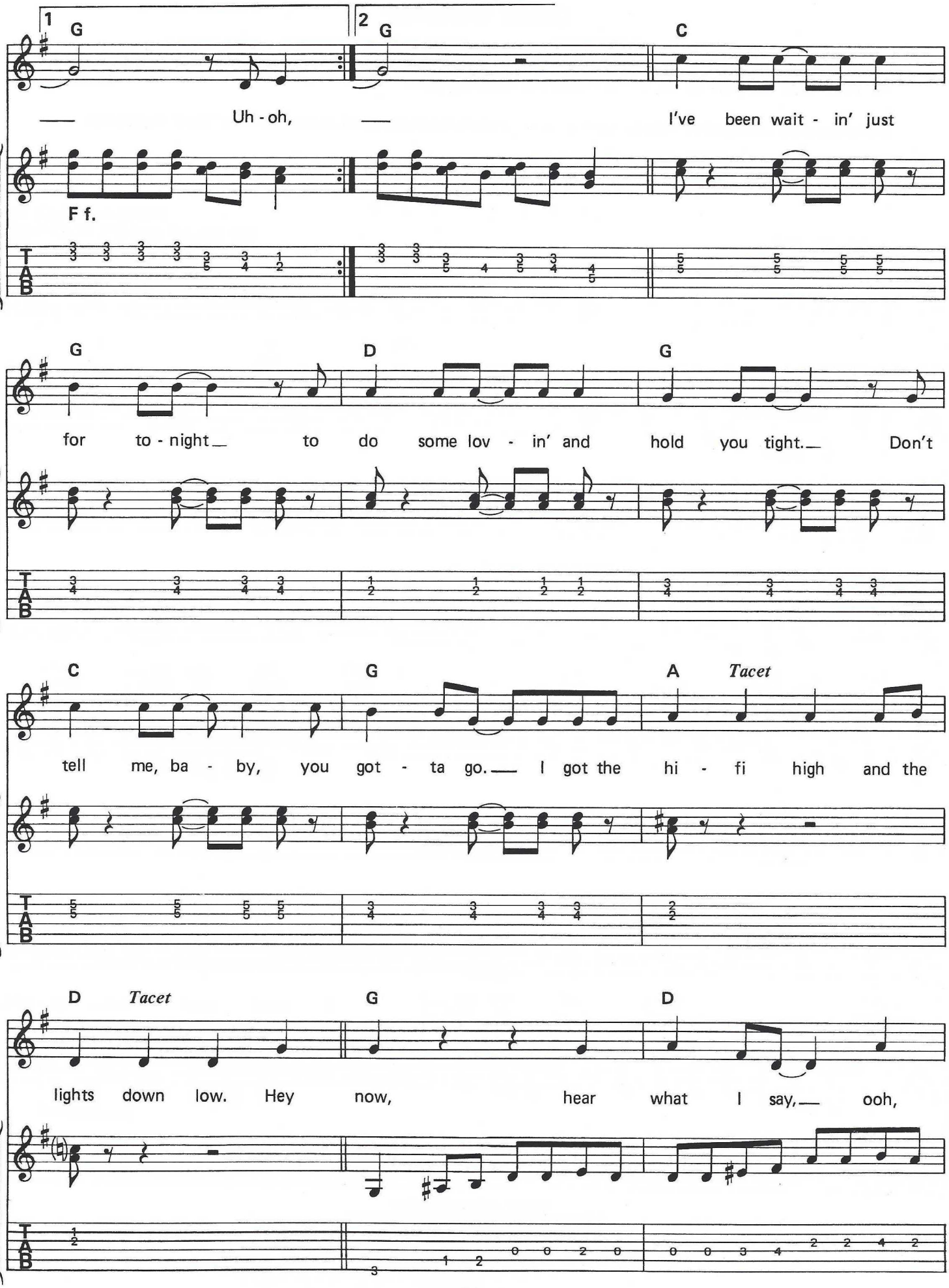
Garland played a boogie bass line for backup, and his whole lead solo consisted of two-note "third" harmonies.

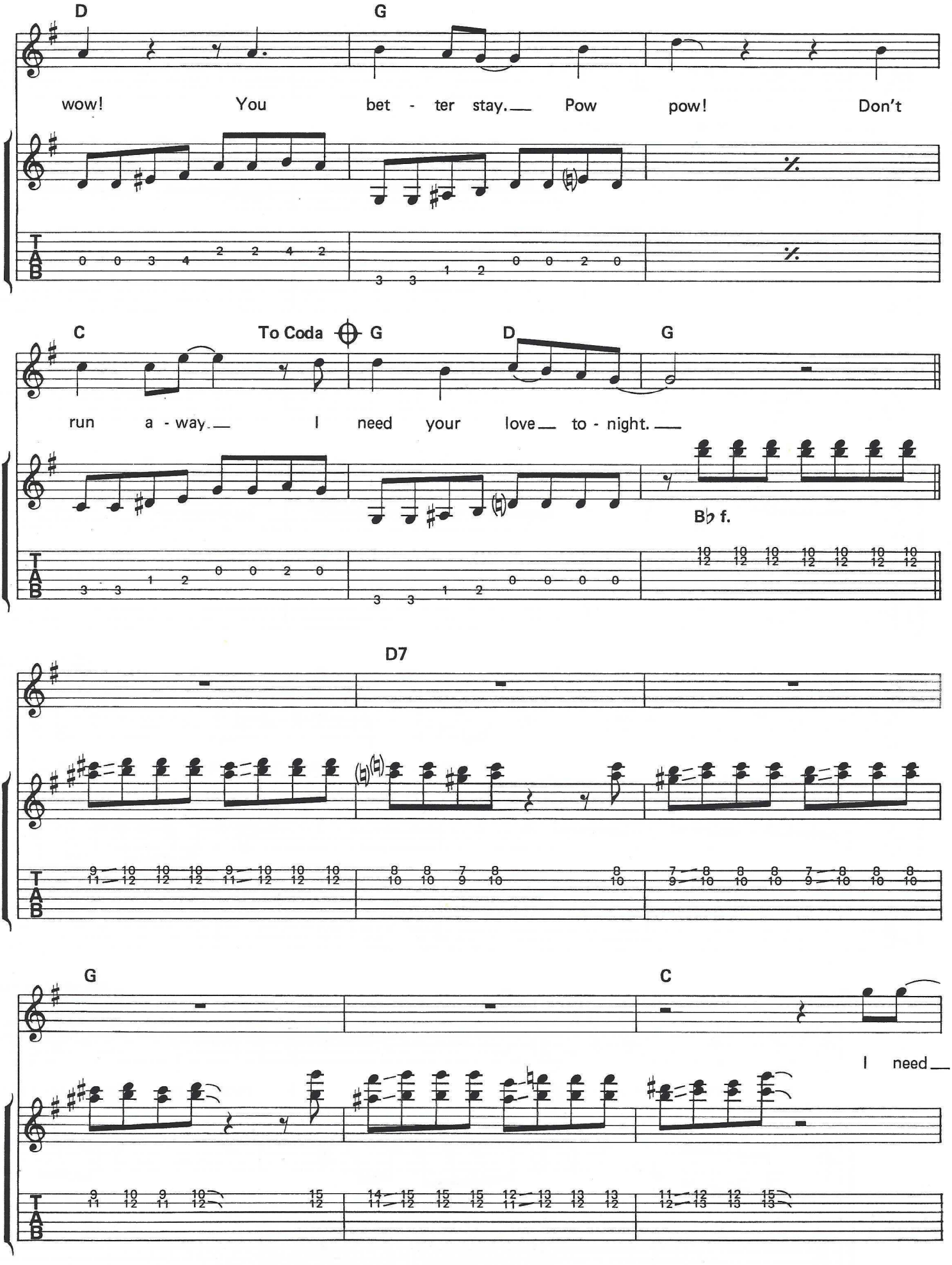


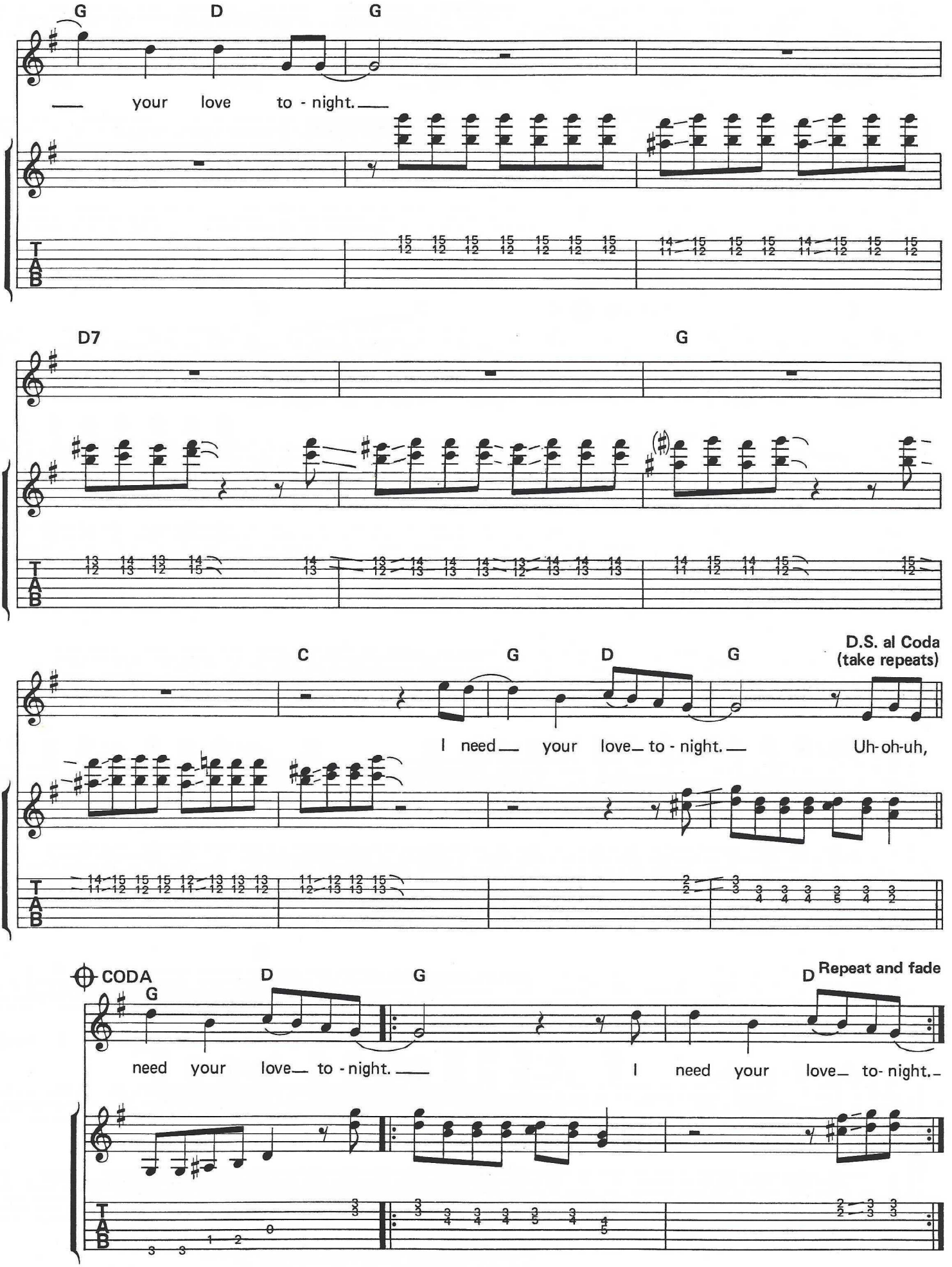
Words and Music by
SID WAYNE and BIX REICHNER


Bright rock beat
G
3 times
Uh - oh, oh, I
gee, the
love you so. Uh - uh, I can't let you go. Ooh,
way you kiss. Swee - dee, too good to miss. Wow,
ooh, don't tell me no. I need your love to-night.
whee, I want more of this.

Copyright © 1959 by Gladys Music
This arrangement Copyright © 1988 by Gladys Music
All rights controlled by Chappell & Co., Inc. (Intersong Music, publisher)
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.


1
G
2
G
C
Uh - oh,
I've been wait - in' just
F f.
G
D
G
for to - night to do some lov - in' and hold you tight. Don't
C
G
A
Tacet
tell me, ba - by, you got - ta go. I got the hi - fi high and the
D
Tacet
G
D
lights down low. Hey now, hear what I say, ooh,

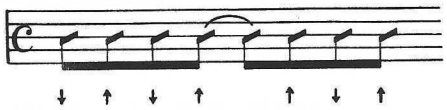

D
G
wow! You bet - ter stay. Pow pow! Don't
C
To Coda
G
D
G
run a - way. I need your love to - night.
B♭ f.
D7
G
C
I need


G
D
G
your love to - night.
D7
G
C
G
D
G
D.S. al Coda
(take repeats)
I need your love to - night.
Uh-oh-uh,
CODA
G
D
G
D
Repeat and fade
need your love to - night.
I need your love to- night.

# A BIG HUNK O' LOVE

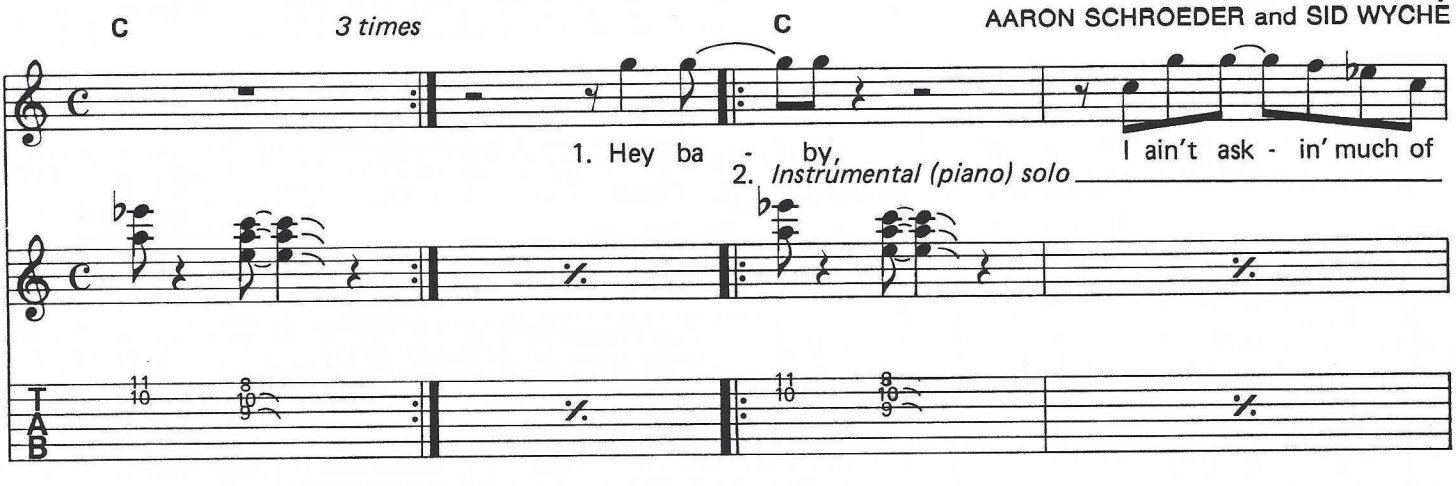
## (Hank Garland)

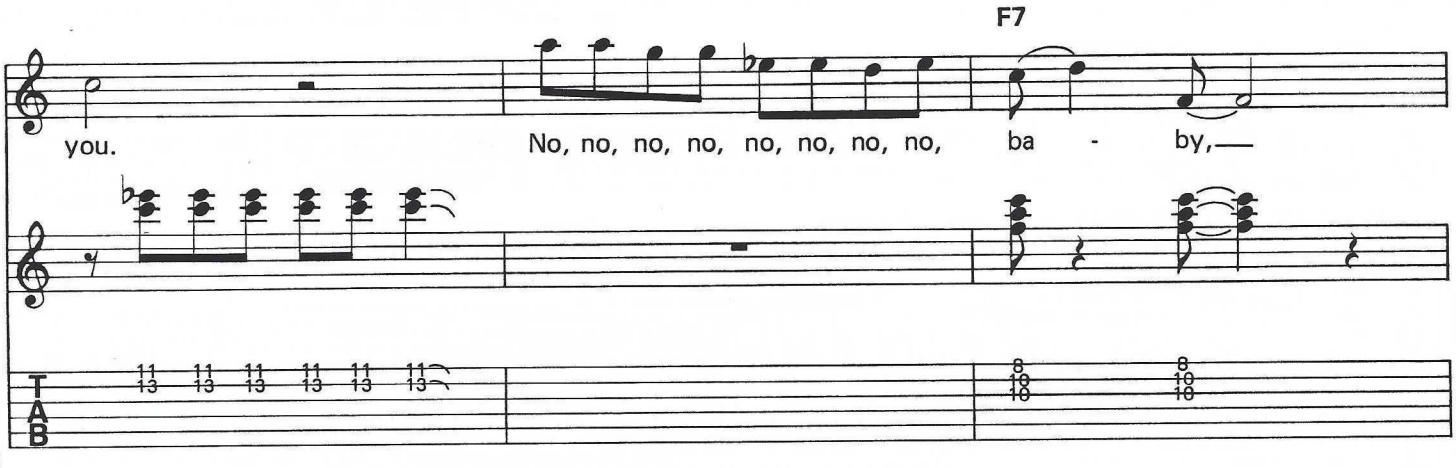
This song was a #1 hit in 1959. Garland's solo has a Chuck Berry-style, double-note bluesy lead, as do most of his fills during the verses. There are some string bends (including unison bends), boogie bass lines, rhythmic chord chops, and some pianistic two- and three-note chord pounding, all of which intensify a solid rock groove. Chet Atkins played second guitar!

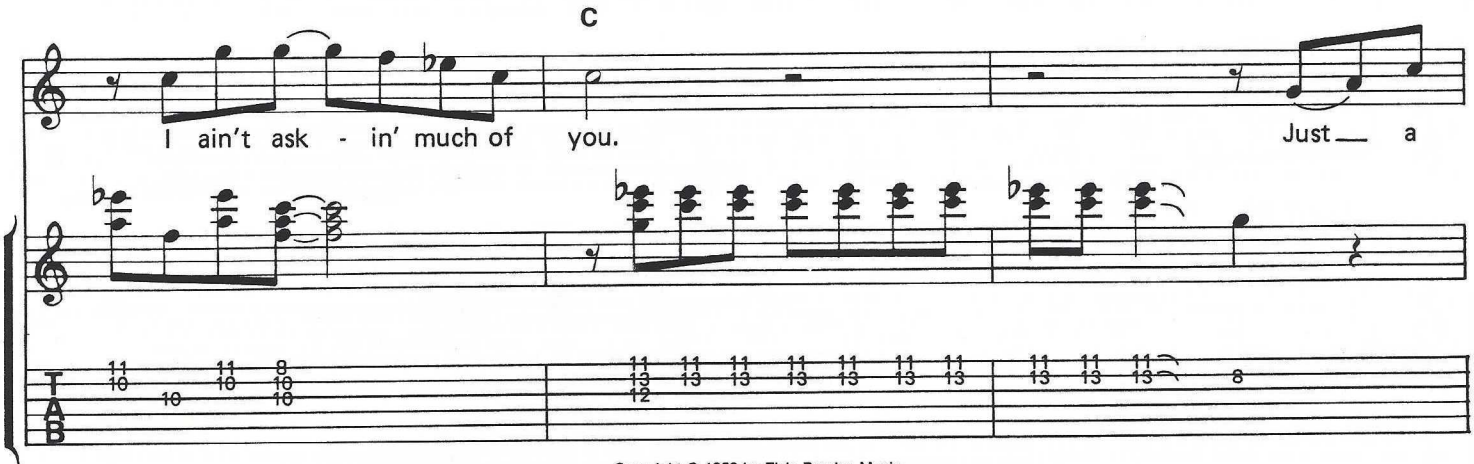


**Bright rock**

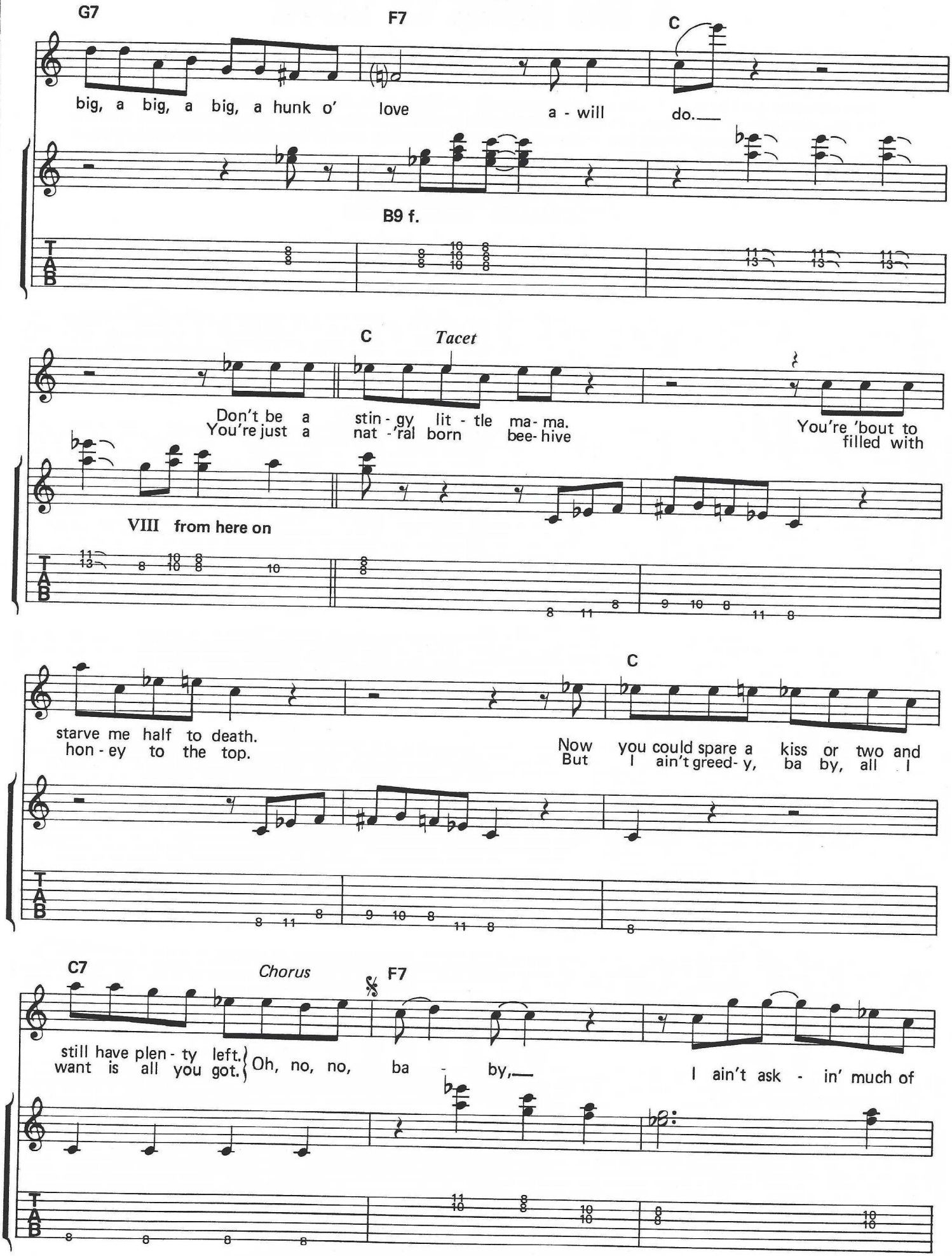
Words and Music by
AARON SCHROEDER and SID WYCHE

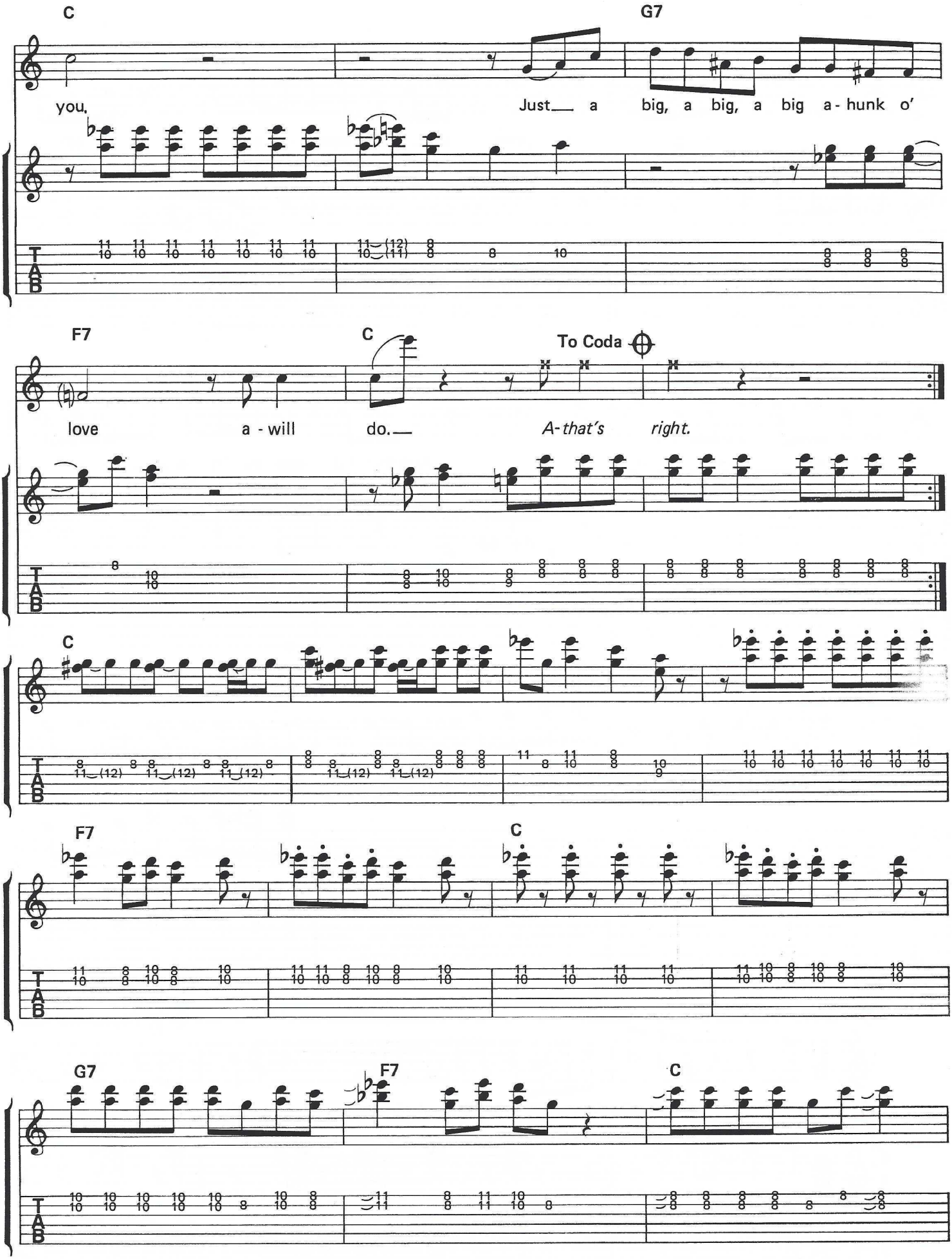


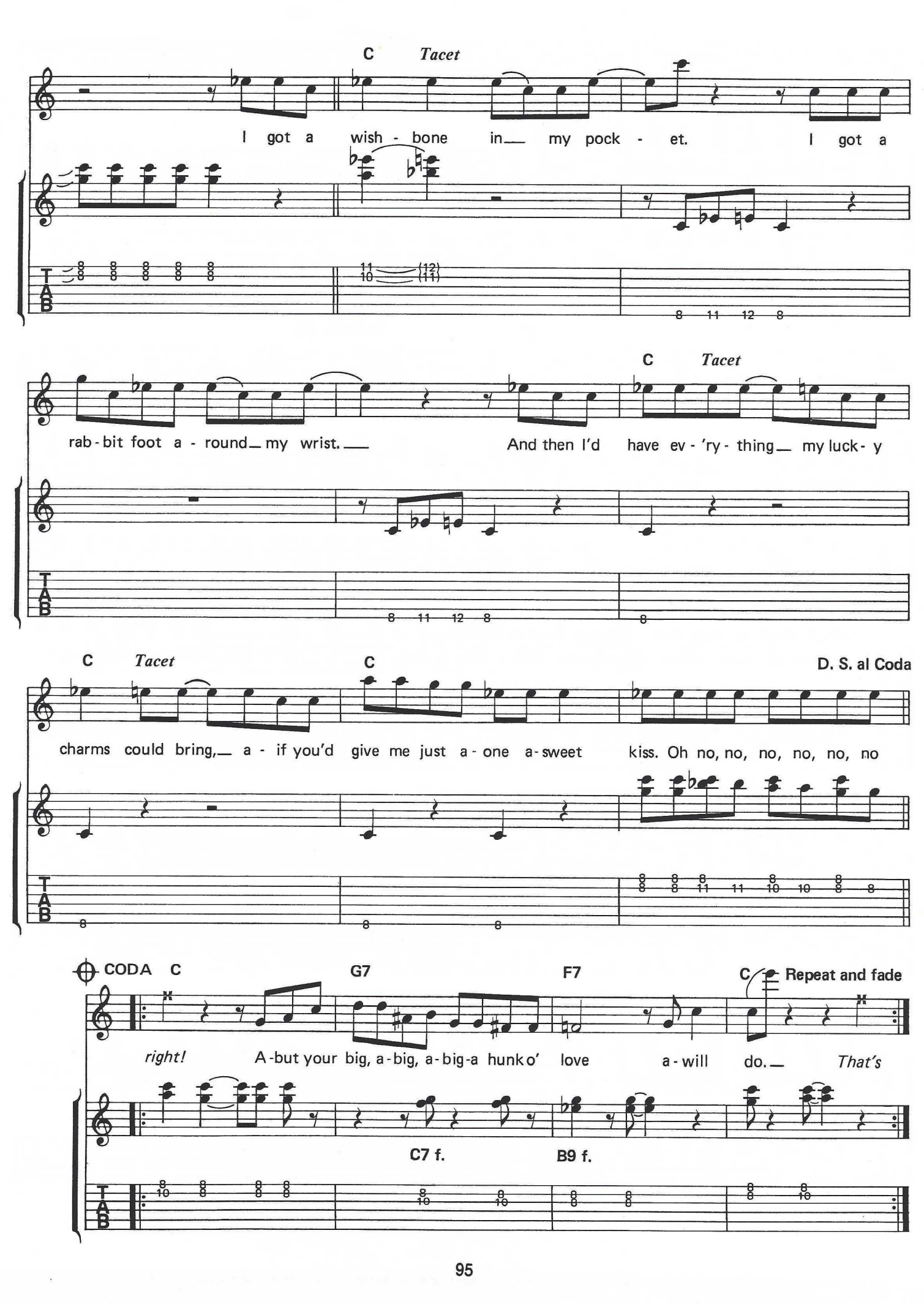




Copyright © 1959 by Elvis Presley Music
Copyright Renewed, Assigned to Elvis Presley Music (Administered by Unichappell Music, Inc. Rightsong Music, Publisher) and Dandy Ditties Music
This arrangement Copyright © 1988 by Elvis Presley Music and Dandy Ditties Music
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.


G7
F7
C
big, a big, a big, a hunk o' love a - will do.
B9 f.
C
Tacet
Don't be a stin - gy lit - tle ma - ma.
You're just a nat - 'ral born bee - hive
You're 'bout to be filled with
VIII from here on
C
starve me half to death.
hon - ey to the top.
Now you could spare a kiss or two and
But I ain't greed - y, ba by, all I
C7
Chorus
F7
still have plen - ty left.
want is all you got.
Oh, no, no, ba - by,
I ain't ask - in' much of


C
G7
you.
Just a big, a big, a big a - hunk o'
F7
C
To Coda
love a - will do.
A - that's right.
C
F7
C
G7
F7
C

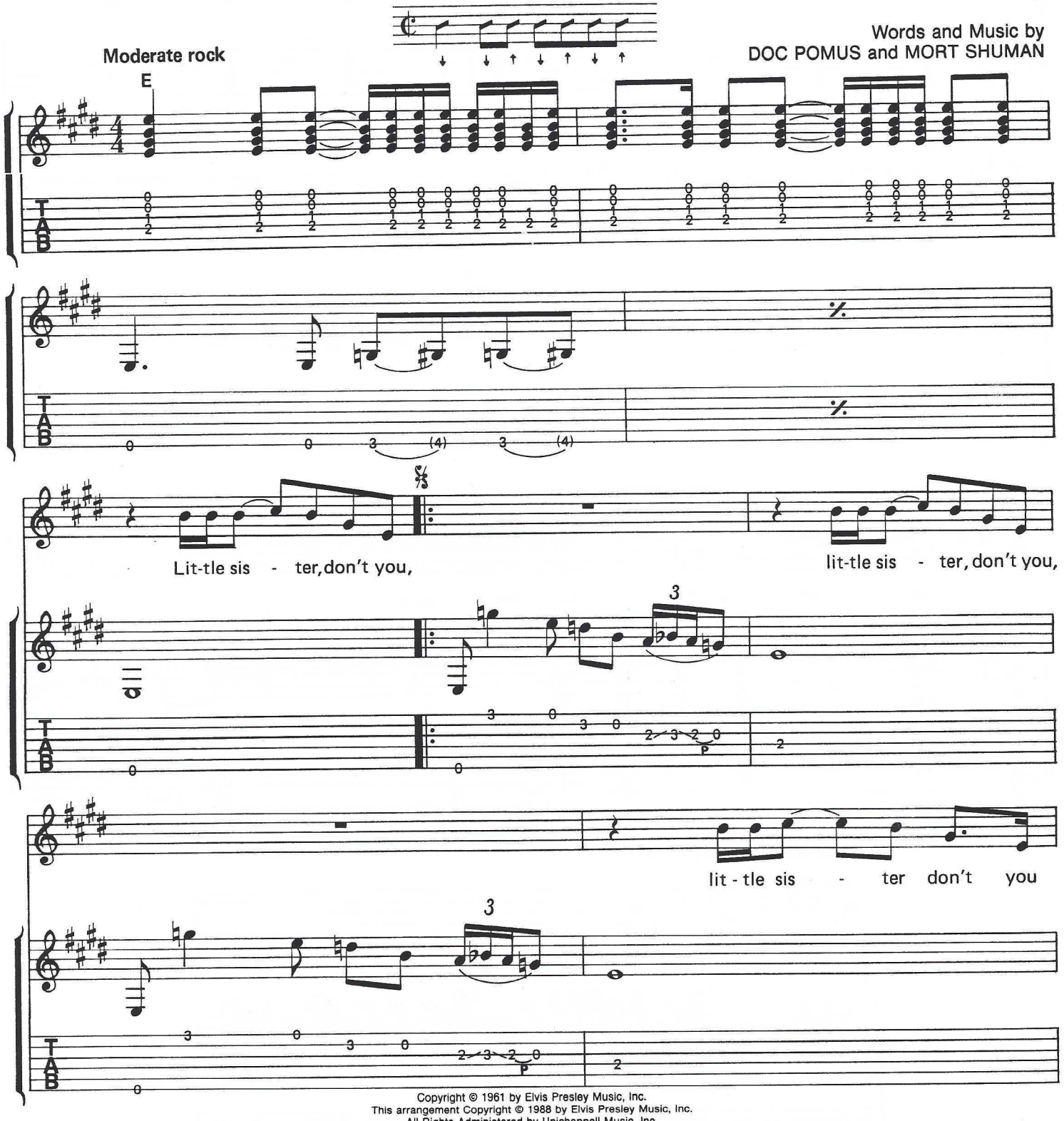

C
Tacet
I got a wish - bone in my pock - et. I got a
rab - bit foot a - round my wrist. And then I'd have ev - 'ry - thing my luck - y
C
Tacet
C
Tacet
C
D. S. al Coda
charms could bring, a - if you'd give me just a - one a - sweet kiss. Oh no, no, no, no, no, no
CODA
C
G7
F7
C
Repeat and fade
right! A - but your big, a - big, a - big - a hunk o' love a - will do. That's
C7 f.
B9 f.

# LITTLE SISTER

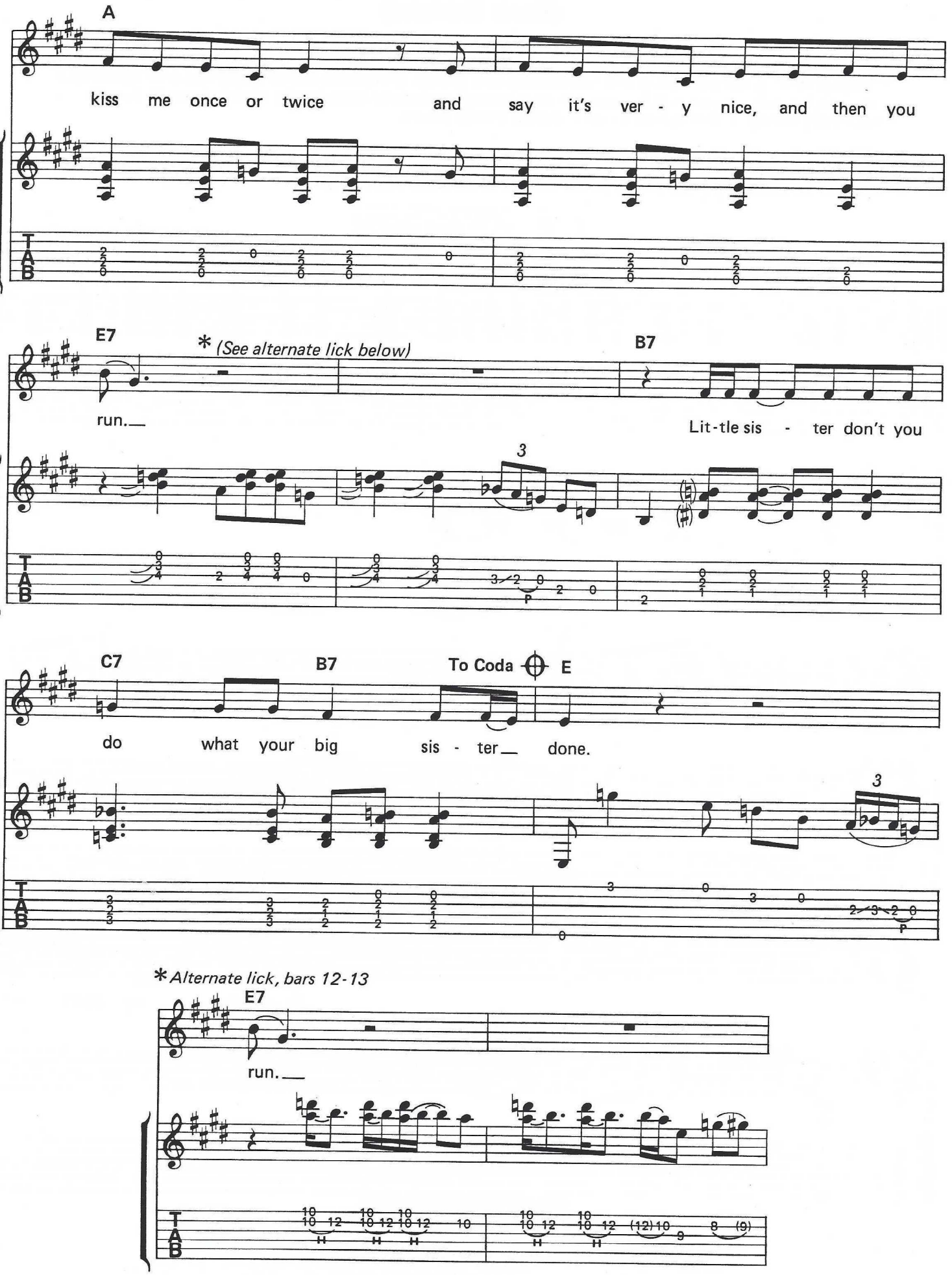
## (Hank Garland)

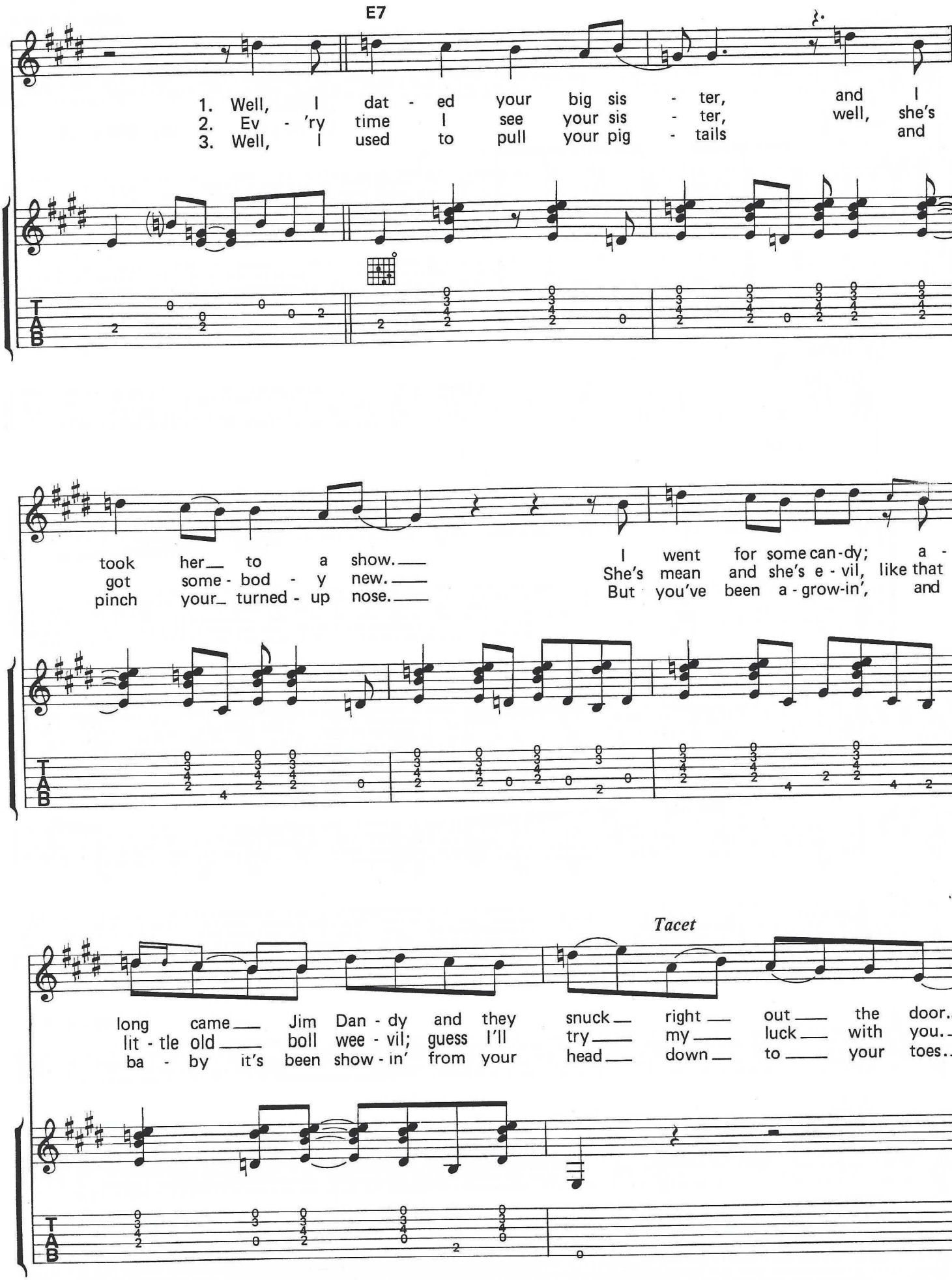
This tune was recorded June 26, 1961, and it reached #5 on the charts. Hank Garland played a great "swamp-rock" guitar part, using first-position key-of-E chords. Sometimes the C7 chord was a B7 raised up a fret, which allowed the open B/2nd string to peek through and sound occasionally. It's this type of "discord" — technically wrong — that makes for an authentic bluesy sound.

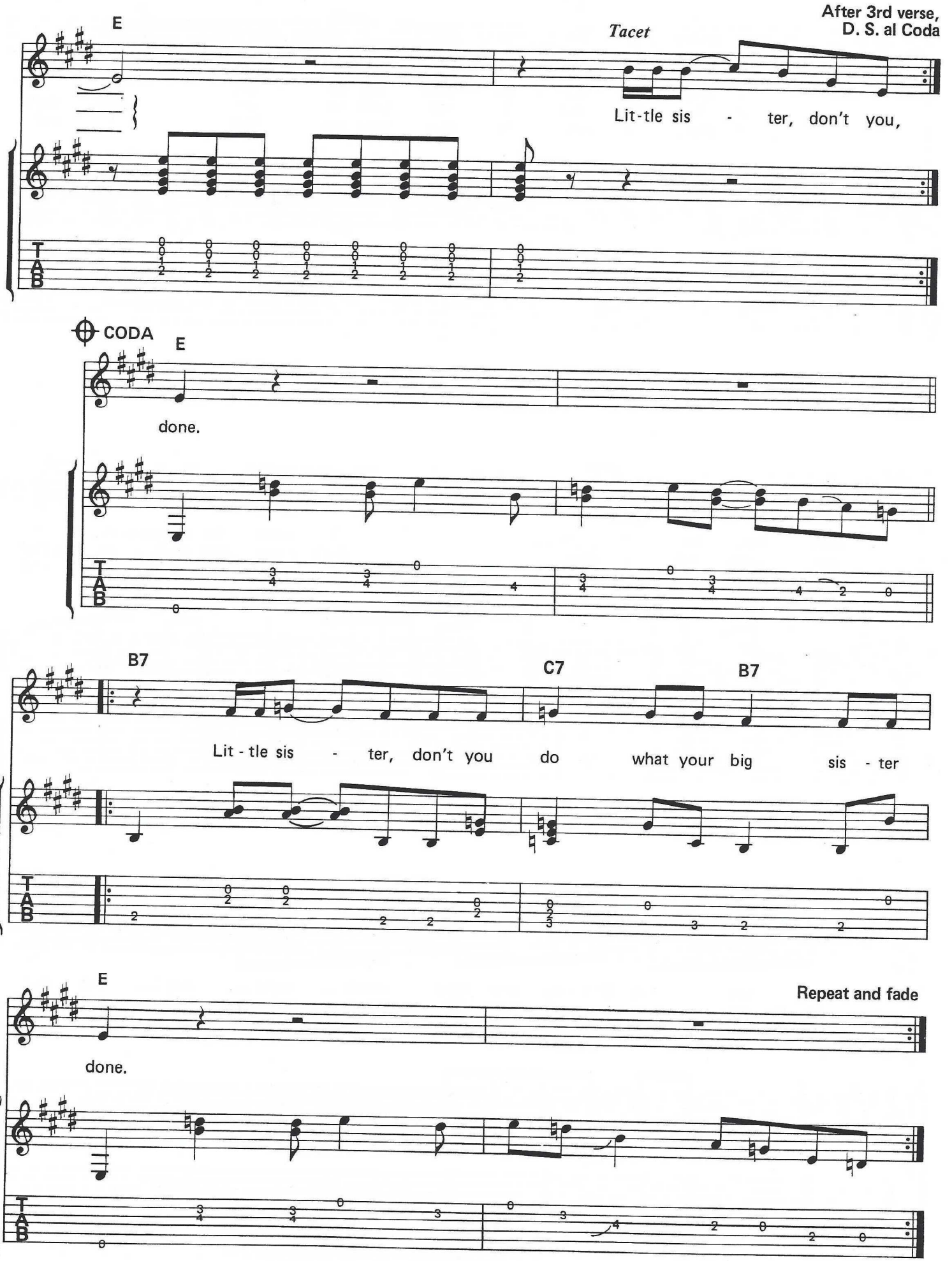
Garland borrowed his friend and fellow Nashville recording guitarist Harold Bradley's Fender Jazzmaster for this session; he couldn't get the sound he wanted out of the hollow-bodied guitar he usually used.


Moderate rock
E
Words and Music by
DOC POMUS and MORT SHUMAN
Lit-tle sis - ter, don't you,
lit-tle sis - ter, don't you,
lit - tle sis - ter don't you

Copyright © 1961 by Elvis Presley Music, Inc.
This arrangement Copyright © 1988 by Elvis Presley Music, Inc.
All Rights Administered by Unichappell Music, Inc.
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.


A
kiss me once or twice and say it's ver - y nice, and then you
E7
* (See alternate lick below)
run.
B7
Lit-tle sis - ter don't you
C7
B7
To Coda
E
do what your big sis - ter done.
* Alternate lick, bars 12-13
E7
run.

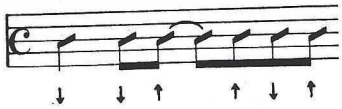

E7
1. Well, I dat - ed your big sis - ter, and I
2. Ev - 'ry time I see your sis - ter, well, she's
3. Well, I used to pull your pig - tails and
took her to a show. I went for some can-dy; a -
got some - bod - y new. She's mean and she's e - vil, like that
pinch your turned - up nose. But you've been a - grow-in', and
Tacet
long came Jim Dan - dy and they snuck right out the door.
lit - tle old boll wee - vil; guess I'll try my luck with you.
ba - by it's been show - in' from your head down to your toes.
T
A
B


E
Tacet
After 3rd verse,
D. S. al Coda
Lit-tle sis - ter, don't you,
CODA
E
done.
B7
C7
B7
Lit - tle sis - ter, don't you do what your big sis - ter
E
Repeat and fade
done.

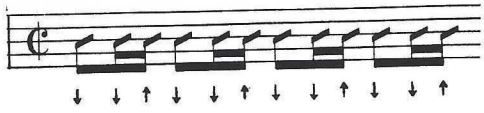
# (YOU'RE THE)
# DEVIL IN DISGUISE
## (Scotty Moore)

Scotty Moore probably played lead guitar on this track, which was recorded May 26, 1963, although top Nashville session men Harold Bradley and Grady Martin were also on the session. The song went to #3 and featured an unusual "twin groove"; it alternates between a Latin/ballad feel and a double-time groove. The backup consists of rhythmic chord arpeggios in the Latin parts of the tune and rapid, double-time, up-and-down "cross-picking" with a flatpick in the "cut-time" sections. (The flatpick alternates up-and-down strokes and moves around from string to string.) The solo features string bending, unison bends, and a substitute G blues scale (Gm is the relative minor of the tune's key, B♭). There is also some double-note lead, as in *A BIG HUNK O' LOVE.*

LATIN SECTION

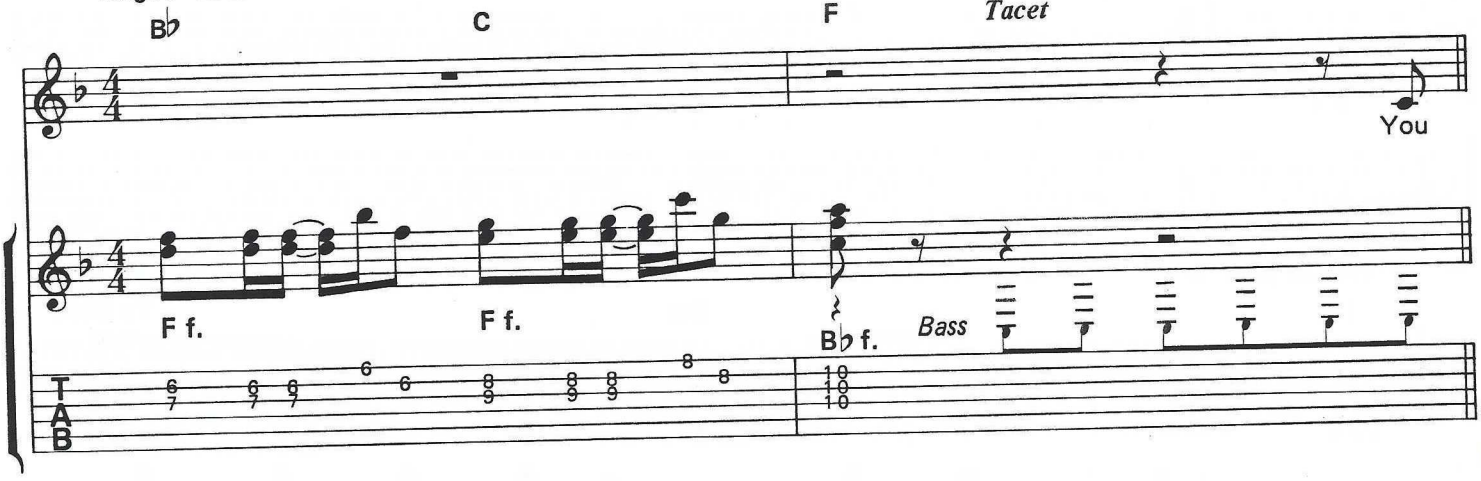


CUT-TIME SECTION

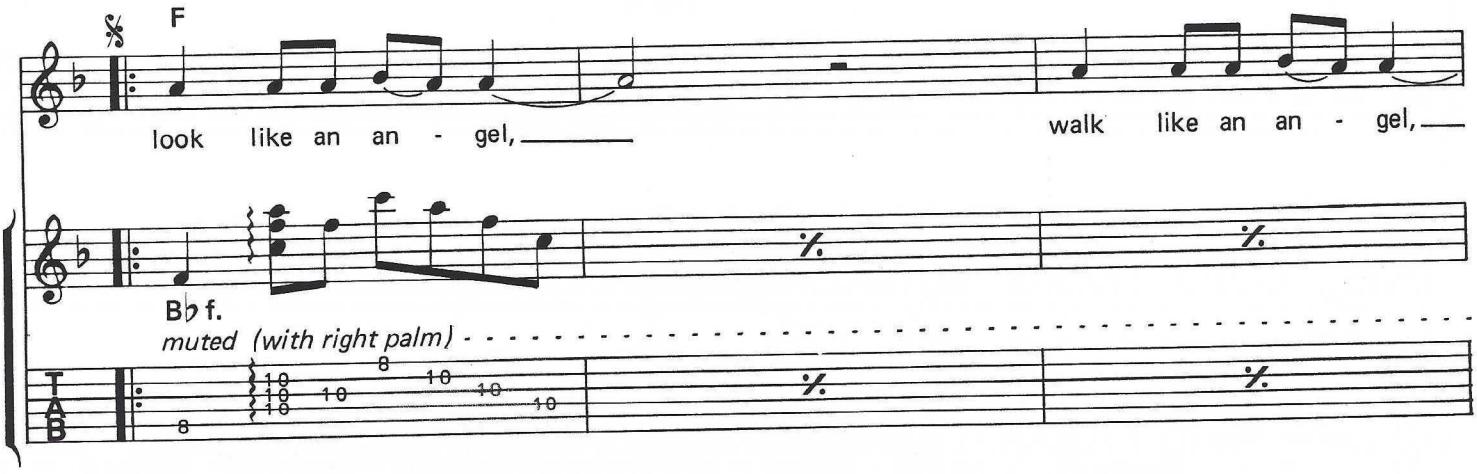


Words and Music by BILL GIANT,
BERNIE BAUM and FLORENCE KAYE

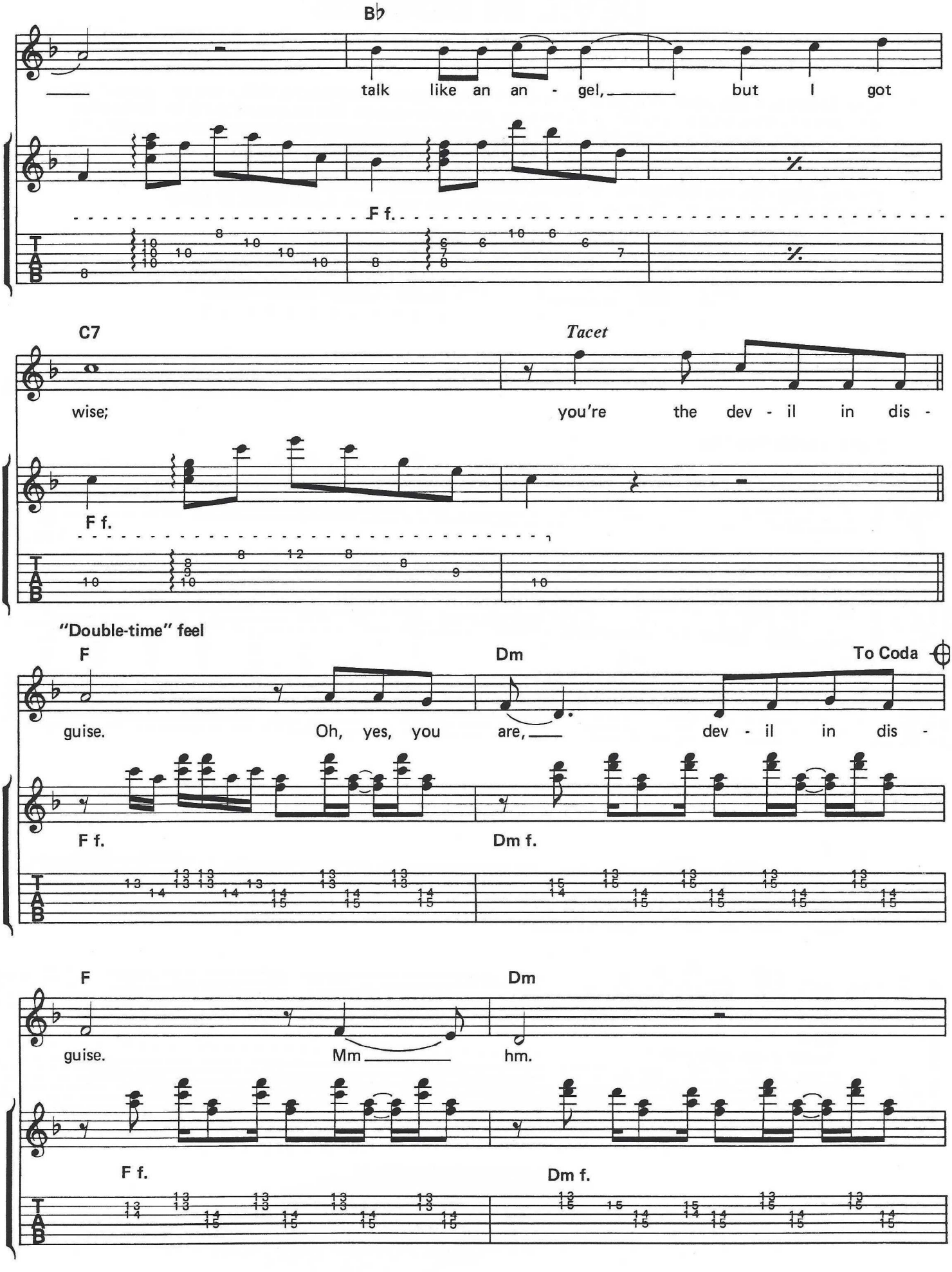
**Bright "double-time" feel**

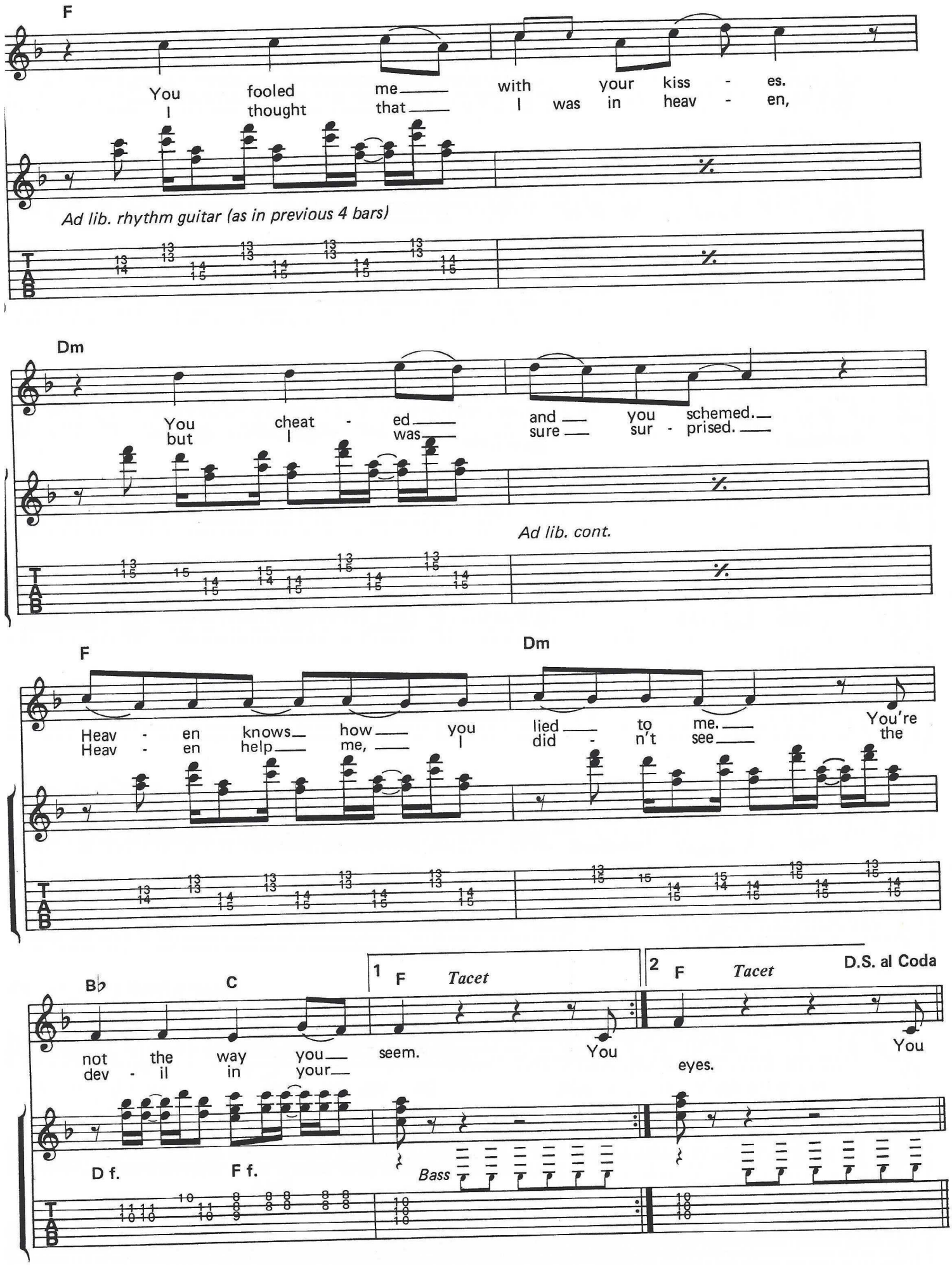


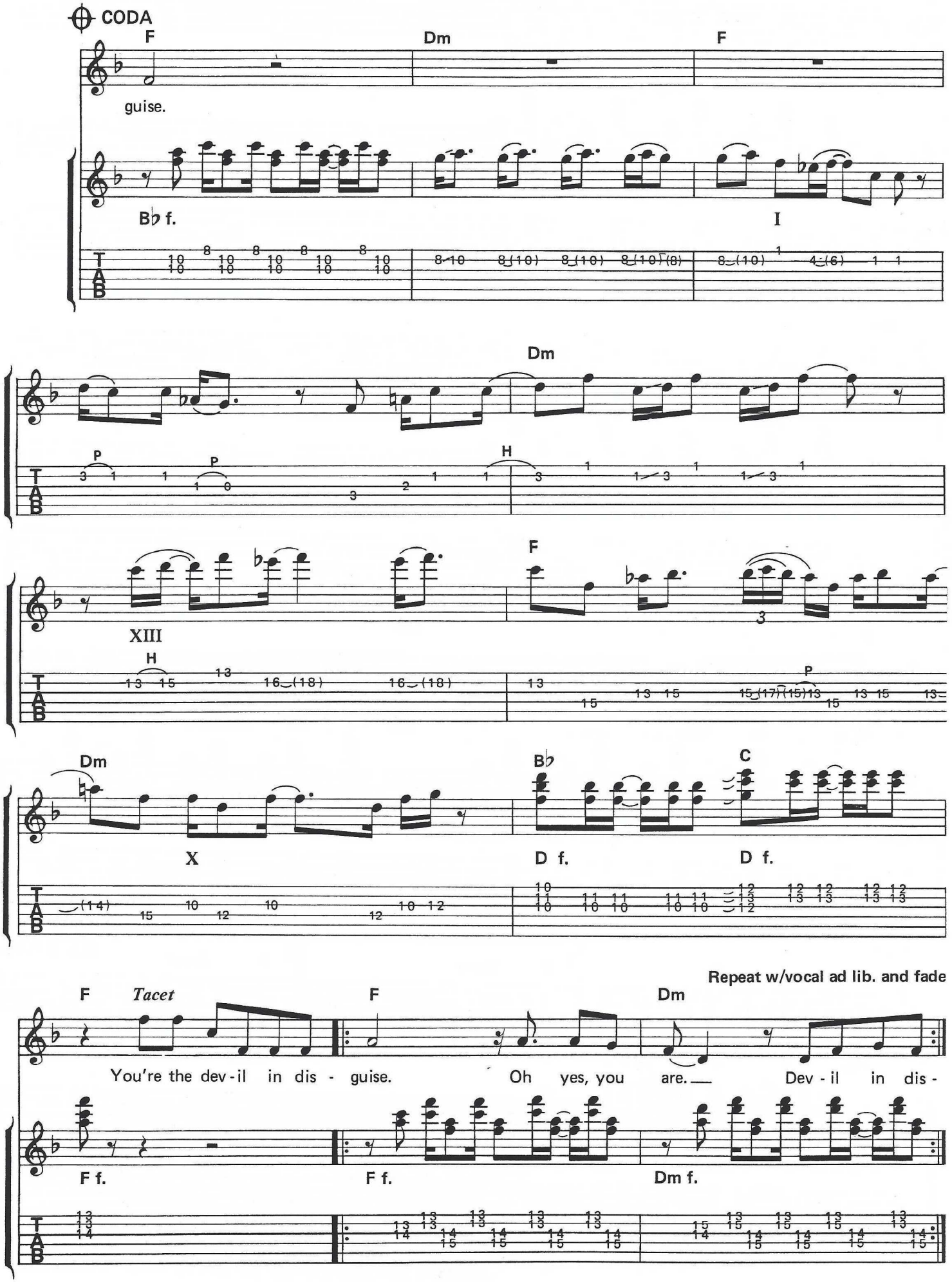

**Latin feel**




Copyright © 1963 by Elvis Presley Music, inc.
This arrangement Copyright © 1988 Elvis Presley Music, Inc.
All rights controlled by Unichappell Music, Inc. (Rightsong Music, Publisher)
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.


B♭
talk like an an - gel, but I got
F f.
C7
Tacet
wise; you're the dev - il in dis -
F f.
"Double-time" feel
F
Dm
To Coda
guise. Oh, yes, you are, dev - il in dis -
F f.
Dm f.
F
Dm
guise. Mm hm.
F f.
Dm f.


F
You fooled me with your kiss - es.
I thought that I was in heav - en,
Ad lib. rhythm guitar (as in previous 4 bars)
Dm
You cheat - ed and you schemed.
but I was sure sur - prised.
Ad lib. cont.
F
Dm
Heav - en knows how you lied to me.
Heav - en help me, I did - n't see
You're the
B♭
C
1 F Tacet
2 F Tacet
D.S. al Coda
not the way you seem.
dev - il in your
You
eyes.
You
D f.
F f.
Bass

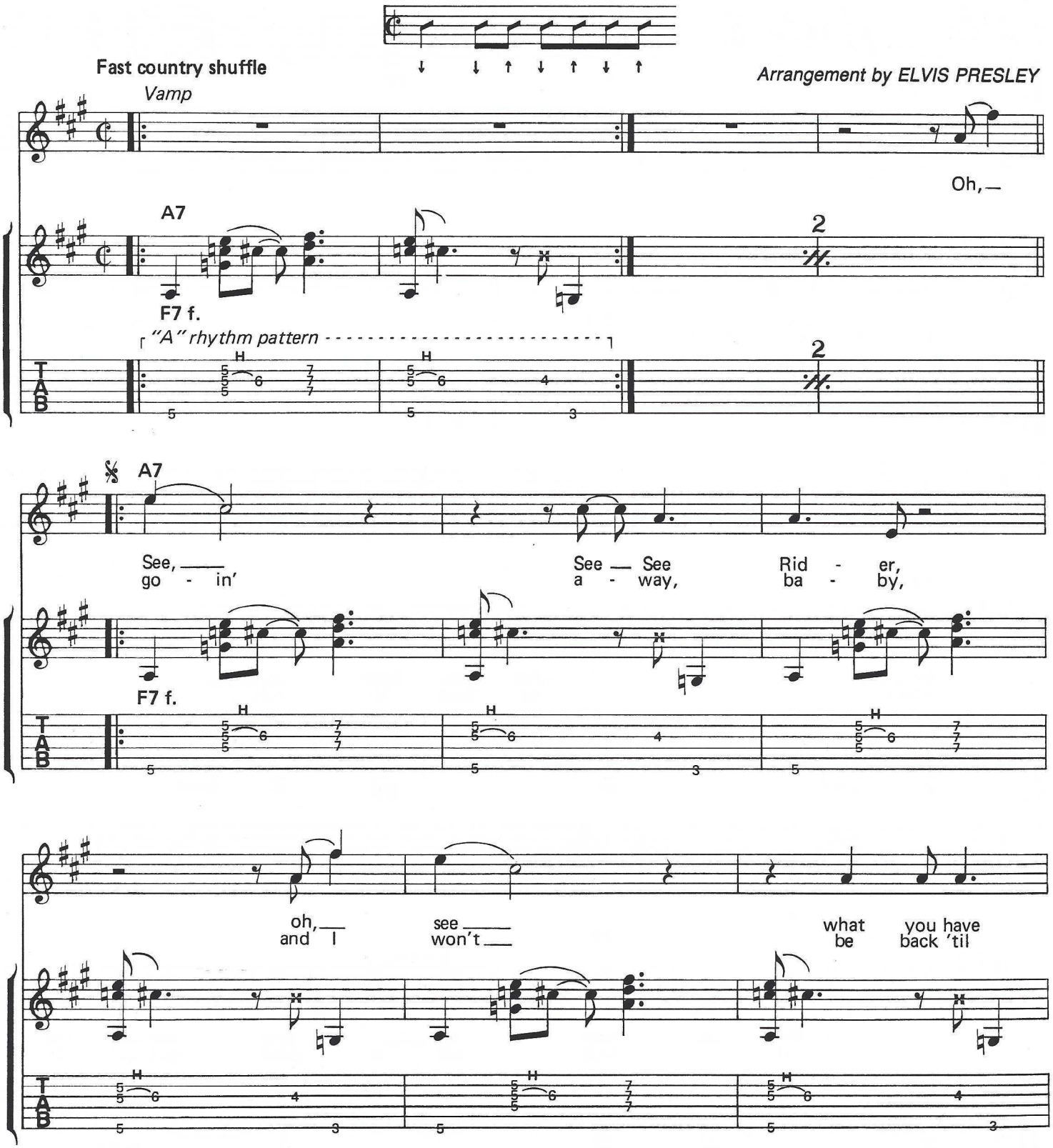

CODA
F
Dm
F
guise.
B♭ f.
I
Dm
P
H
XIII
H
F
P
Dm
X
B♭
C
D f.
D f.
Repeat w/vocal ad lib. and fade
F
Tacet
F
Dm
You're the dev-il in dis - guise.
Oh yes, you are.
Dev - il in dis -
F f.
F f.
Dm f.

# SEE SEE RIDER

## (aka C. C. RIDER)

## (James Burton)

James Burton's backup part in this live track (from the March 20, 1974 "LIVE ON STAGE IN MEMPHIS" Lp) resembles his playing on *MY BABY LEFT ME* and *THAT'S ALL RIGHT, MAMA.* The solo is a showcase for his string bending and sputtering guitar trademark sounds.


Fast country shuffle
Arrangement by ELVIS PRESLEY

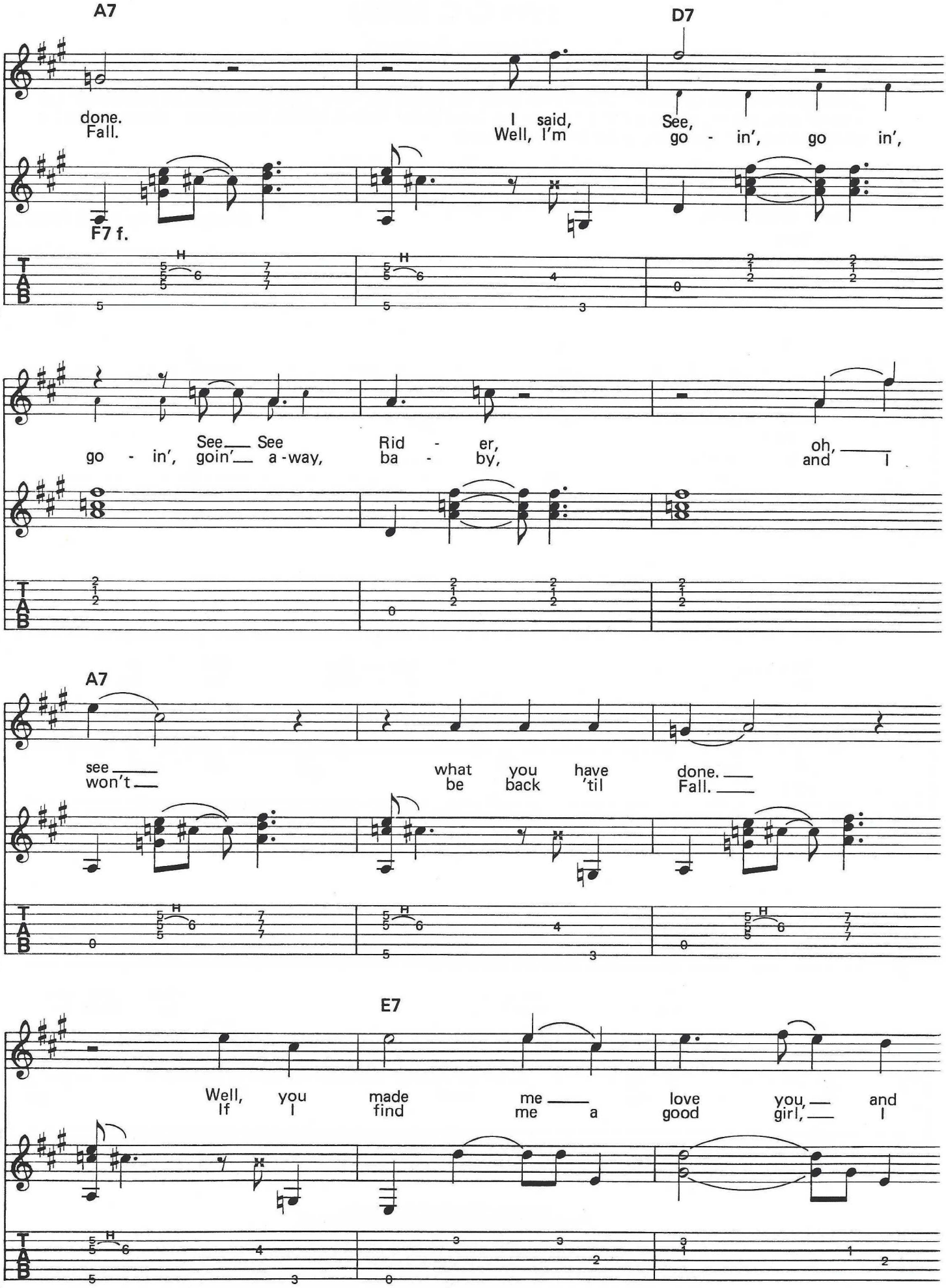
Oh,

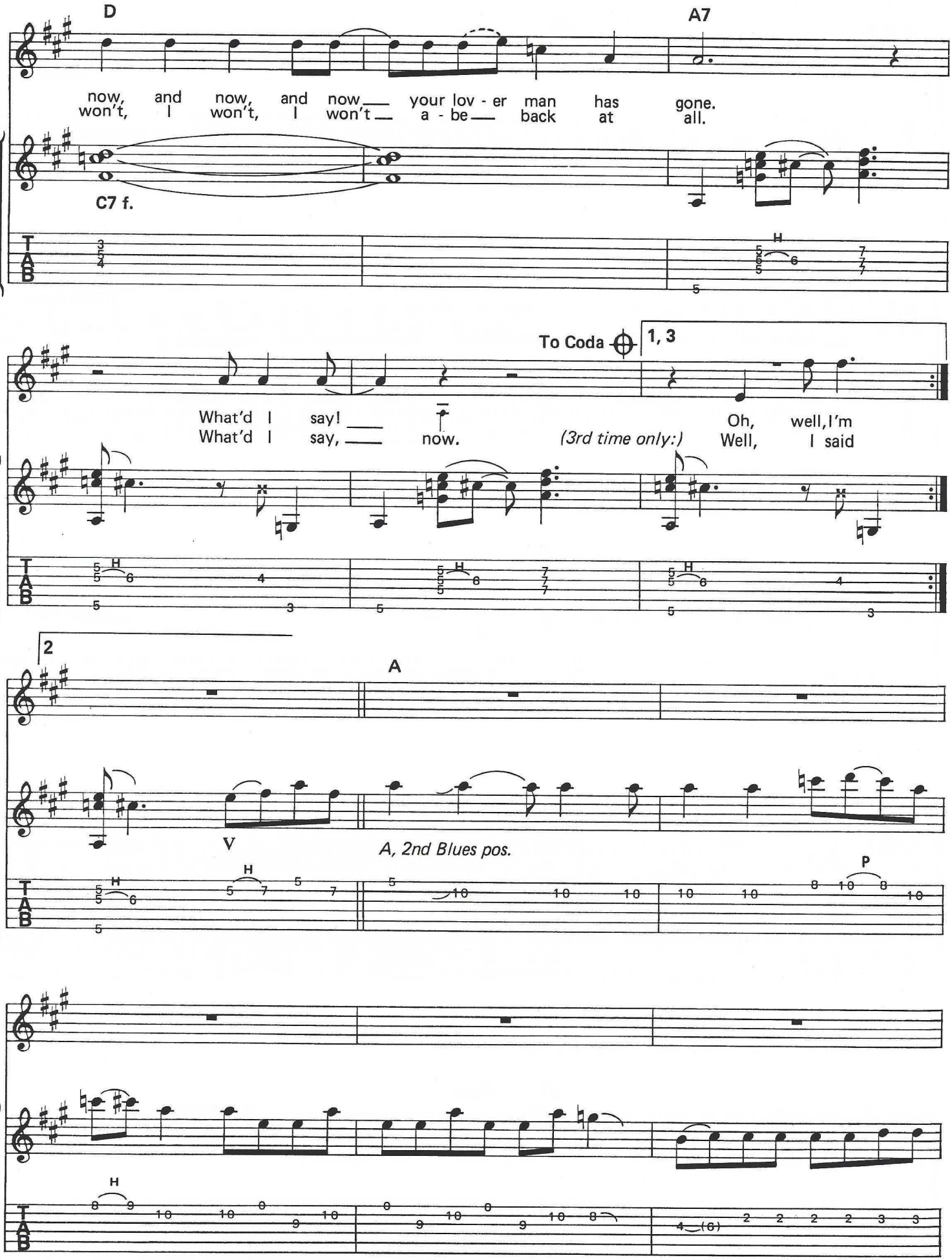

"A" rhythm pattern

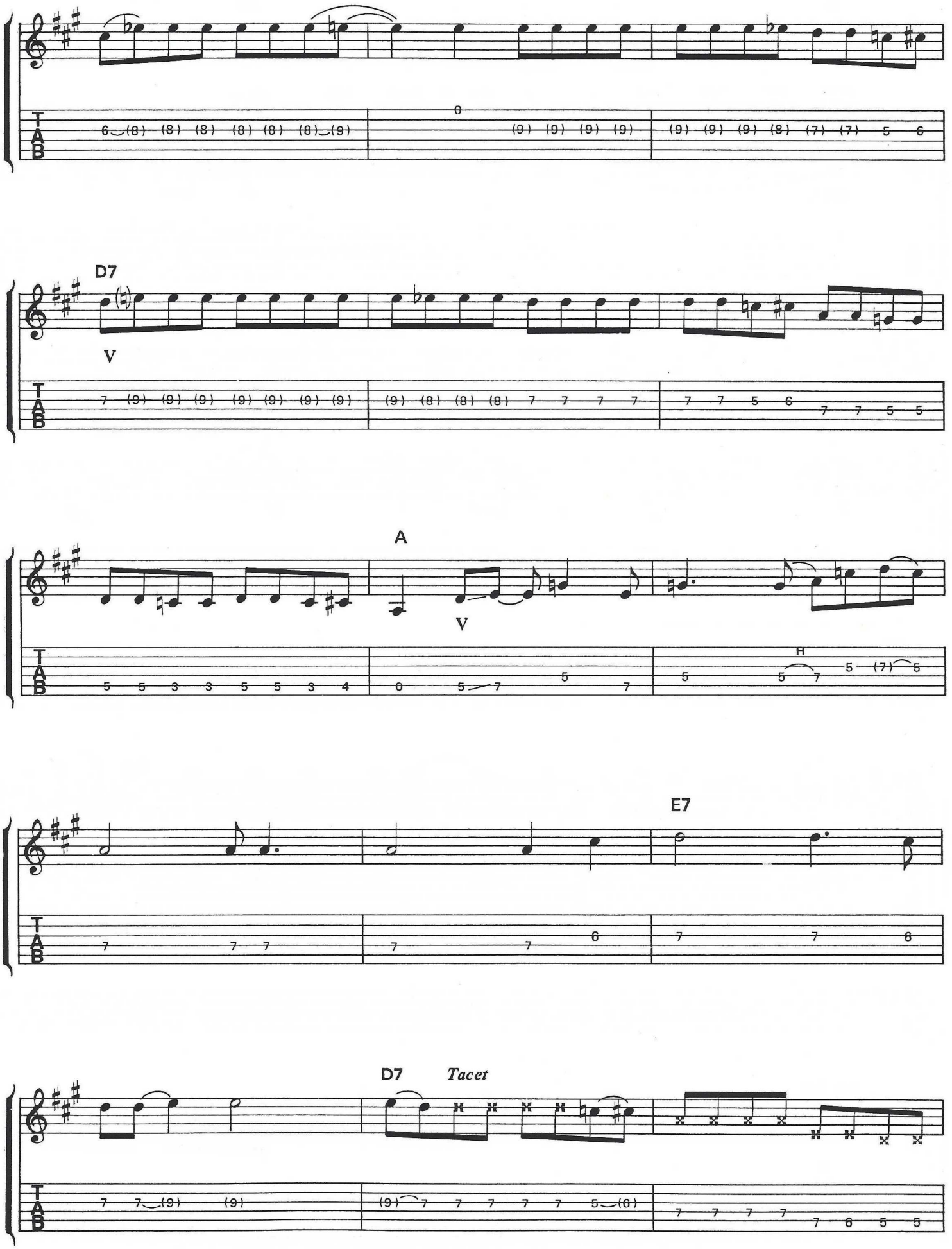
See, go - in'
See — See a - way,
Rid - er, ba - by,

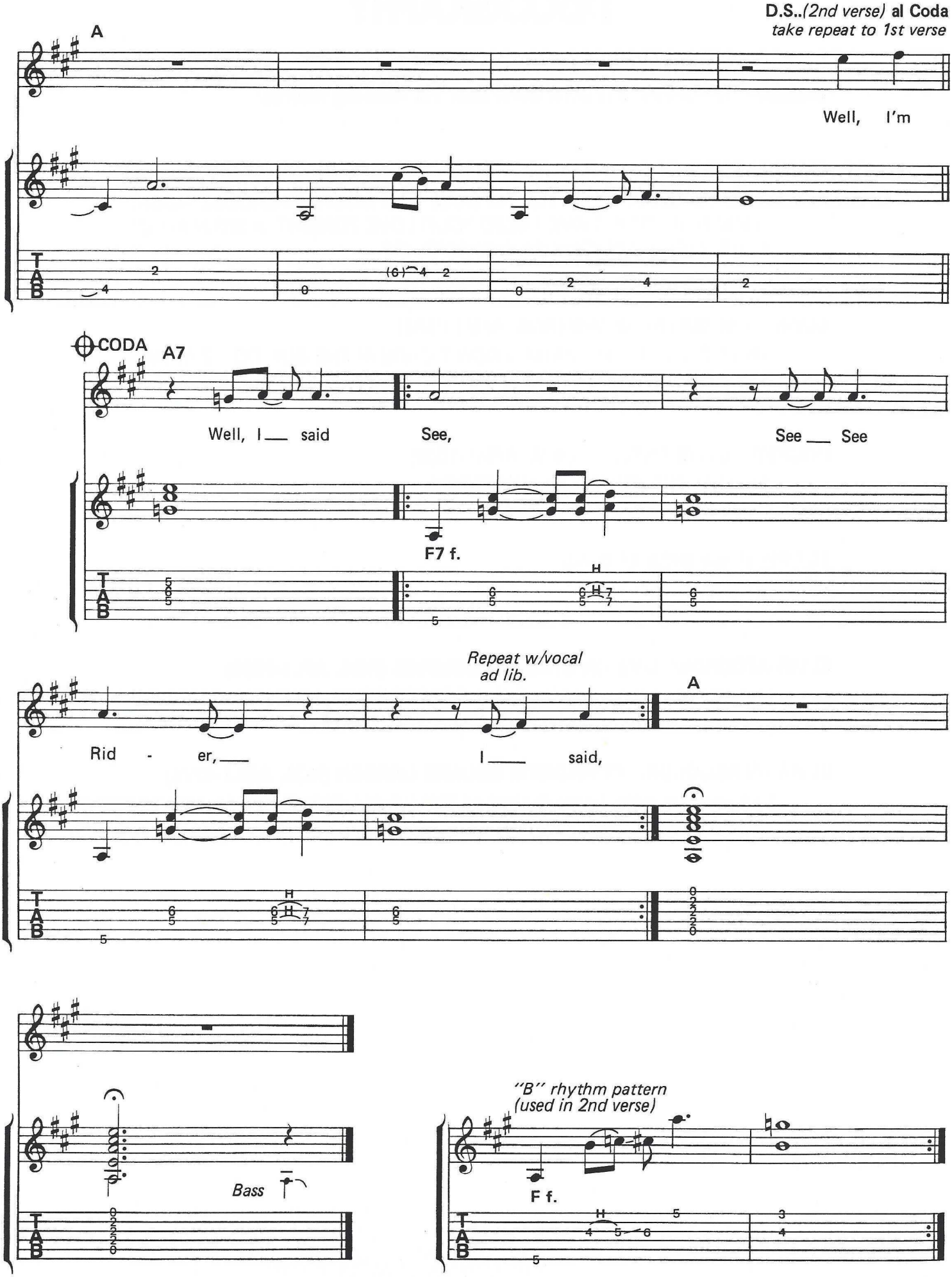
oh, and I
see won't
what you have be back 'til

Copyright © 1957 by Elvis Presley Music, Inc.
This arrangement Copyright © 1988 by Elvis Presley Music, Inc.
Controlled by Unichappell Music, Inc. (Rightsong Music, Publisher)
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.


A7
D7
done.
Fall.
I said,
Well, I'm
See,
go - in', go in',
F7 f.
See See
go - in', goin' a-way,
Rid - er,
ba - by,
oh,
and I
A7
see
won't
what you have
be back 'til
done.
Fall.
E7
Well, you made me love you, and
If I find me a good girl, I
T
A
B


D
A7
now, and now, and now your lov - er man has gone.
won't, I won't, I won't a - be back at all.
C7 f.
To Coda
1, 3
What'd I say! Oh, well, I'm
What'd I say, now. (3rd time only:) Well, I said
2
A
V
A, 2nd Blues pos.
H
P
TAB


D7
V
A
V
H
E7
D7
Tacet


D.S..(2nd verse) al Coda
take repeat to 1st verse
A
Well, I'm
CODA
A7
Well, I ___ said
See,
See ___ See
F7 f.
Repeat w/vocal
ad lib.
A
Rid - er, ___
I ___ said,
Bass
"B" rhythm pattern
(used in 2nd verse)
F f.

# DISCOGRAPHY

Elvis Presley's original Lp releases and compilation records are usually in print and available. The tunes in this book came from the following records:

**ELVIS PRESLEY COMMEMORATIVE ISSUE: THE TOP TEN HITS (RCA, 6383-1-R)**

*HEARTBREAK HOTEL, HOUND DOG, TOO MUCH, JAILHOUSE ROCK, HARD HEADED WOMAN, I NEED YOUR LOVE TONIGHT, A BIG HUNK O' LOVE, LITTLE SISTER, DEVIL IN DISGUISE*

**ELVIS - THE SUN SESSIONS (RCA, AYM1-3893)**

*THAT'S ALL RIGHT, MAMA, I DON'T CARE IF THE SUN DON'T SHINE, MILK COW BLUES BOOGIE, MYSTERY TRAIN, JUST BECAUSE*

**ROCKER - ELVIS PRESLEY (RCA, AFM1-1582)**

*BLUE SUEDE SHOES, READY TEDDY*

**45 RPM single (RCA 47-6540)**

*MY BABY LEFT ME*

**ELVIS RECORDED LIVE ON STAGE IN MEMPHIS (RCA, AFL1-0606)**

Live versions (with James Burton) of *SEE SEE RIDER, MY BABY LEFT ME*

**ELVIS AS RECORDED AT MADISON SQUARE GARDEN (RCA, AQL1-4776)**

Live versions (with James Burton) of *THAT'S ALL RIGHT, MAMA, HEART-BREAK HOTEL*

# PLAYING ROCK AND ITS ROOTS

Reissues are available of vintage Elvis Presley, Buddy Holly, Eddie Cochran and Carl Perkins recordings. All the early Elvis recordings feature Scotty Moore on guitar. James Burton can be heard on most of Rick Nelson's hits (*MILKCOW BLUES, BELIEVE WHAT YOU SAY, SHIRLEY LEE, IT'S LATE* to name but a few), and with Elvis after 1969; he's credited on some Emmylou Harris Lps and also appears on some early Merle Haggard (*WORKIN' MAN BLUES*, for instance).*

Duane Eddy, Chuck Berry and Bo Diddley were important guitar voices during the Rockabilly era (mid to late '50s) and influenced the style. To delve further back into the roots of the music, listen to Merle Travis and Chet Atkins on the fingerpicking side; and to Les Paul and Bill Haley and His Comets' guitar work (Danny Cidrone and Fran Beecher) for single note playing. Single-note western swing guitarists such as those heard on Bob Wills' and Hank Williams' records were an influence as well.

Then there's the blues influence: Listen to single-note stylists T-Bone Walker and B.B. King, and to acoustic players Lightnin' Hopkins, John Lee Hooker (he plays both electric and acoustic) and Big Bill Broonzy for fingerpicking roots and primal blues licks.

**Several videos feature early film clips of these legends of rockabilly.*

Here's a list of HAL LEONARD books featuring these artists:

| | | |
|---|---|---|
| CHUCK BERRY | *Recorded Versions/Guitar* | #00692385 |
| BO DIDDLEY | *Recorded Versions/Guitar* | #00692240 |
| MERLE HAGGARD ANTHOLOGY | | #00356852 |
| MERLE HAGGARD'S GREATEST HITS | | #00306883 |
| | (Easy Guitar) | #00699927 |
| BUDDY HOLLY GOLDEN ANNIVERSARY SONGBOOK | | #00383750 |
| THE BEST OF BUDDY HOLLY | | #00383163 |
| ELVIS AARON PRESLEY 1935-1977 THE MEMORIAL ALBUM | | #00306605 |
| ELVIS PRESLEY ANTHOLOGY | Volume 1 | #00336600 |
| | Volume 2 | #00336602 |
| ELVIS PRESLEY ANTHOLOGY EASY GUITAR | | #00699715 |
| ELVIS, ELVIS, ELVIS 100 GREATEST HITS | | #00306610 |
| THIS IS ELVIS | | #00306612 |
| GREAT ROCKABILLY Guitar Solos | *Recorded Versions/Guitar* | #00692820 |
| RICKY SKAGGS THE VERY BEST OF . . . | | #00358178 |
| THE RICKY SKAGGS SONGBOOK | | #00308084 |
| STRAY CATS — BUILT FOR SPEED | | #00358210 |

Hal Leonard Guitar

# RECORDED VERSIONS™

With Notes & Tab

**Recorded Versions are terrific note-for-note guitar transcriptions of the hottest and biggest names in music — today and yesterday. Each Recorded Versions arrangement is accurately transcribed into standard notation and tablature so you can play the music of these artists exactly as they recorded it! Note-for-note, the hottest guitar product you can buy!**

### THE BEST OF GEORGE BENSON
Includes: Breezin' • Give Me The Night • Lady Love Me • On Broadway • plus ten more! 00699041 $9.95

### CHUCK BERRY
Transcriptions and a review of Chuck Berry's music by Fred Sokolow. Includes: Back In The U.S.A. • Guitar Boogie • Johnny B. Goode • Mabellene • Roll Over Beethoven • more.
00692385 $12.95

### CINDERELLA — NIGHT SONGS
Matching folio to the hit album: Night Songs • Shake Me • Nobody's Fool • Nothin' For Nothin' • Once Around The Ride • Hell On Wheels • Somebody Save Me • In From The Outside • Push, Push • Back Home Again. 00692375 $12.95

### THE BEST OF ERIC CLAPTON
12 songs including: Cocaine • Lay Down Sally • Forever Man • Have You Ever Loved A Woman • more. 00692391 $12.95

### DEF LEPPARD — HYSTERIA
Matching folio to the LP. 12 songs, including: Animal • Women • Hysteria. 00692430 $14.95

### BO DIDDLEY GUITAR SOLOS
From Bo Diddley — one of the "inventors" of Rock 'n' Roll — here are eighteen of his biggest tunes transcribed directly off the recordings for guitar. You'll find detailed information about Bo Diddley's unique playing style — an amazing melding of Mississippi Delta blues, urban Chicago blues, '50s Rhythm and Blues plus space age electronics. Songs include: Bo Diddley • Diddy Wah Diddy • Hey! Bo Diddley • I'm A Man • Mona (I Need You Baby).
00692240 $14.95

### IRON MAIDEN — POWERSLAVE/SOMEWHERE IN TIME
Matching folio to the albums "Powerslave" and "Somewhere In Time." 00693096 $17.95

### IRON MAIDEN
Guitar transcriptions to all of the songs from their first four albums: Killers; Iron Maiden; The Number Of The Beast; Peace Of Mind. Formerly published by Cherry Lane. A real collector's item!
00693095 $19.95

### LYNYRD SKYNYRD
A collection of their best, including: Free Bird • Gimme Three Steps • Whiskey Rock-A-Roller • and more. 00693412 $12.95

### NIGHT RANGER — 7 WISHES
Matching folio to the hit album includes the hit singles "Sentimental Street," and "Four In The Morning." 00693632 $9.95

### PINK FLOYD EARLY CLASSICS
13 of their greatest hits including: Eclipse • Money • Saucer Full Of Secrets • Time • Us And Them. 00693800 $12.95

### POISON — LOOK WHAT THE CAT DRAGGED IN
Matching folio to the LP: Cry Tough • I Want Action • I Won't Forget You • Play Dirty • Look What The Cat Dragged In • Talk Dirty To Me • Want Some, Need Some • Blame It On You • #1 Bad Boy • Let Me Go To The Show. 00693865 $14.95

### THE BEST OF POLICE
Includes 19 transcribed arrangements: Every Breath You Take • King Of Pain • Synchronicity II • Roxanne • Wrapped Around Your Finger • and more. 00693864 $12.95

### ELVIS PRESLEY
Elvis Presley brought the musicians and elements together to create the prototype rock band. The guitar solos in this book charted the course for rock and roll guitar. They were played by extraordinary lead guitarists — Scotty Moore, Hank Garland and James Burton — who were on the cutting edge of rockabilly, country and pop. 18 songs including: Heartbreak Hotel • Blue Suede Shoes • Hound Dog • Jailhouse Rock • more! Each song includes: tablature and music notation with chord grids and lyrics as well as playing tips. Also features a special section on the techniques of Scotty Moore, Hank Garland and James Burton. 00692535 $14.95

### RATT — DANCING UNDERCOVER
Matching folio to the LP includes the songs: Dance • Enough Is Enough • Slip Of The Lip. 00693912 $16.95

### RATT — INVASION OF YOUR PRIVACY
Matching folio to the hit album includes the hit single "Lay It Down." 00693910 $9.95

### RATT — OUT OT THE CELLAR
Matching folio to the smash LP: Back For More • I'm Insane • In Your Direction • Lack Of Communication • The Morning After • Round And Round • Scene Of The Crime • She Wants Money • Wanted Man • You're In Trouble. 00693911 $14.95

### GREAT ROCKABILLY GUITAR SOLOS
18 songs, transcribed note-for-note, as performed by these outstanding artists: Carl Perkins, Elvis Presley, Buddy Holly, Rick Nelson, Eddie Cochran, The Stray Cats and Ricky Skaggs. Includes such blockbuster Rockabilly hits as: Blue Suede Shoes • Hound Dog • Peggy Sue • Hello Mary Lou • Stray Cat Strut • Highway 40 Blues • and more! 00692820 $12.95

### THE BEST OF U2
10 of their best, including: Gloria • Sunday Bloody Sunday • New Year's Day • Pride (In The Name Of Love) • more.
00694410 $16.95

### U2 — THE JOSHUA TREE
Matching folio to the critically acclaimed smash LP. Includes: With Or Without You • Where The Streets Have No Name • I Still Haven't Found What I'm Looking For. 00694411 $14.95

### YNGWIE MALMSTEEN — MARCHING OUT
Includes: Don't Let It End • Disciples Of Hell • I Am A Viking • I'll See The Light. 00694756 $14.95

### YNGWIE MALMSTEEN — RISING FORCE
Matching folio to the smash LP: As Above, So Below • Black Star • Evil Eye • Far Beyond The Sun • Farewell • Icarus Dream Suite–Opus 4 • Little Savage • Now Your Ships Are Burned.
00694755 $14.95

### YNGWIE MALMSTEEN — TRILOGY
Matching folio to the LP includes nine songs in note-for-note guitar transcriptions. 00694757 $16.95

**For more information, see your local music dealer, or write to:**
**HAL LEONARD PUBLISHING CORPORATION**
**P.O. Box 13819 • Milwaukee, WI 53213**

Prices subject to change without notice.
Prices will vary outside the U.S.A.

Certain products listed may not be available in all territories outside the U.S.A.

Transcribed and Annotated by
FRED SOKOLOW

The guitar solos in this book charted the course for rock and roll guitar. They were played by extraordinary lead guitarists – Scotty Moore, Hank Garland and James Burton – who were the cutting edge of rockabilly, country and pop. Elvis Presley brought the elements together to create the prototype rock band and made the guitar America's number one household musical instrument.

THAT'S ALL RIGHT, MAMA
I DON'T CARE IF THE SUN DON'T SHINE
JUST BECAUSE
MILK COW BLUES BOOGIE
MYSTERY TRAIN
HEARTBREAK HOTEL
MY BABY LEFT ME
BLUE SUEDE SHOES
HOUND DOG
TOO MUCH
READY TEDDY
JAILHOUSE ROCK
HARD HEADED WOMAN
I NEED YOUR LOVE TONIGHT
A BIG HUNK O' LOVE
LITTLE SISTER
(You're The) DEVIL IN DISGUISE
SEE SEE RIDER

HAL LEONARD PUBLISHING CORPORATION
Winona, MN 55987 Milwaukee, WI 53213

HL00692535

U.S. $14.95